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ABSTRACT

The document provides art activities for the classroom teacher who is not an art specialist. It contains activities which supplement experiences provided by the art teacher as well as activities designed to measure the achievement level of students in concept skills related to art and the principles of design. The supplement is divided into three sections: K-2, 3-4, and 5-6. Within the sections, activities are organized according to early childhood, language arts, mathematics, music, science, social studies, and outdoor education. Activities for grades K-2 include shadow puppets, finger painting, drawing from auditory memory, and making yarn flowers. In grades 3-4, students learn about primary and secondary colors, mix paint to obtain different values, create paper mache characters, and make a flipbook. Activities for grades 5-6 include designing a colonial quilt, making skeletal leaf rubbings and skeletal sculpture, drawing portraits, producing etchings, creating a Japanese rock garden, examining social commentary in painting, drawing caricatures, creating designs associated with sound, and examining the human figure in art history. An extensive glossary, a classification of art terms, and a bibliography of books and films are included. (KC)

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SUPPLEMENT TO ART FOR ELEMENTARY SCHOOLS

SP 012 619

Winter 1980

Montgomery County Public Schools
Rockville, Maryland

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Rockville, Maryland

TABLE OF CONTENTS

Page

Introduction v

Grades K-2 Art Activities Related to: 1

- Early Childhood
- Language Arts
- Math
- Music
- Science
- Social Studies

Grades 3-4 Art Activities Related to: 23

- Language Arts
- Math
- Science
- Social Studies

Grades 5-6 Art Activities Related to: 39

- Language Arts
- Math
- Outdoor Education
- Science
- Social Studies

Classification of Art Terms 91

INTRODUCTION

A good elementary art program is the result of cooperative planning between the classroom teacher and the art teacher. This supplement to *Art for Elementary Schools* is intended as an aid for the classroom teacher who is not an art specialist. The activities described are suggested to fulfill a portion of the minimum of 100 minutes each week of art instruction recommended by the *Program of Studies* for every child, K-6.

This document contains activities which relate to and supplement those experiences provided by the art teacher. These illustrative activities reveal the integral relationships between the visual arts and other curriculum areas. Opportunities are provided to stimulate the child's perceptual and aesthetic responses to art and the environment. This document also contains activities designed to measure the achievement level of students in concept skills related to the elements of art and principles of design.

This supplement is divided into K-2, 3-4, and 5-6 sections with activities listed under those grade level classifications. Teachers can locate art activities relating to academic subjects by thumbing through appropriate grade level pages and noting the information located in the upper right-hand corner of the page.

Following the activities, the teacher will find an extensive Glossary, a Classification of Art Terms, and a Bibliography of books and films.

Under the leadership of Esther Bynum, coordinator of elementary art, this supplement was developed, written, and reviewed during the summer of 1976 by the following Montgomery County Public Schools staff members:

Lenora Brown	art teacher, Summit Hall Elementary School
Martha Browne	art teacher, Area II
Jean Drew	teacher, Summit Hall Elementary School
Verna Hreha	teacher, Mill Creek Towne Elementary School

Note to teachers: A glossary of terms and a regularly updated list of resources for use with this document will be available through your art resource teacher.

Grades K and 1
Relating Art to Early Childhood and to Science
Light Shadow

SHADOW PUPPETS

ART CONCEPT: *Auditory memory is reinforced by the immediate creation by the child of a set of drawings to serve as visual stimuli. In this way, the child interprets each event for use as a visual aid in retelling the story.*

PERFORMANCE OBJECTIVES:

The child will:

1. Recognize objects by their unique shapes
2. Demonstrate awareness of the presence or absence of shadow
3. Point out the relationship between objects and shadows
4. Determine the shape of an object by the shadow cast

Program of Studies, Art K-8, p. 3. ". . . relate perceptual experiences in both two- and three-dimensional products"

INTRODUCTORY EXPERIENCES

Take the children on a "shadow-count" walk.

Discuss:

- How many shadows can you find?
- Ask a friend to capture your shadow on a piece of paper.
- Play Shadow Tag. If anyone steps on your shadow, you're IT.
- Describe shadows which live in your kitchen or garage.

Place an object outside, within view of the classroom window, and have the children look at the shadow of the object once each hour, describing its changes.

Bring to the classroom a light source — projector, flashlight, extension light, etc.; and let the children explore using light sources.

Have children make figure shadows on a screen; make a shadow zoo.

Bring to class a flameproof sheet to set up on stage with back lighting, and use the children for life-size puppets.

Have the children identify the puppet characters by the way the shadows behave; e.g., describe what the shadow of a King looks like, or an astronaut, a magician, a farmer, etc.

REFERENCES

MCPS F-5719 *Shadows, Shadows, Everywhere* 11 min. Color Coronet

MATERIALS

- black construction paper
- wooden dowels or popsickle sticks
- glue
- staples
- translucent cloth (old sheet)
- 24 x 36-inch frame

TOOLS

- scissors
- stapler
- lamp with 100-watt bulb

PROCEDURE

1. Discuss how shadow puppets differ from hand puppets or marionettes. (The shadow puppet is operated from behind an illuminated screen.) Discuss why shadow shows have been popular in many cultures (China, France).

2. Demonstrate two types of shadow puppets — the one-silhouette and the jointed-action puppets. Show how puppets are operated from behind a lighted screen.

3. Select a traditional story that has a simple and easily identifiable sequence of events such as "Jack and the Beanstalk."

4. Read or tell the story. (This can be taped for a listening center.)

5. On a Language Experience chart, keep a record as the students identify the events, the characters, and the scenery needed to tell the events in sequence. Decide on job responsibilities.

6. The children will:

   a) Cut from black construction paper the puppet characters needed and visual aids for telling the story

   b) Make operating rods for the puppets by gluing wooden dowels or popsickle sticks to the back of each

   c) Construct the scenery, using black paper with cutout details

   d) Tape the scenery to the screen

7. The teacher will:

   a) Construct the screen by stretching a translucent cloth (old sheet) tightly on a frame approximately 60 cm x 90 cm

      Staple the screen to the frame

      Stand it on a desk top

      Flameproof the sheet

   b) Place a lamp with a 100-watt bulb three to six feet from the screen

   c) Let the children practice operating the puppets to show action

ASSESSMENT

Identify characters and scenery from a story which you have heard. Create and identify the characters by their unique shapes through construction of shadow puppets and scenery. Use the puppets in retelling the story.

FINGER PAINTING

ART CONCEPT: *Normal development progresses from gross to fine motor ability. Awareness of body parts and their movements is necessary for control of those parts. Awareness is gained through sensory input from tactile sensations, movement, kinesthetic sensations, and visual input.*

PERFORMANCE OBJECTIVES:

The child will:

1. Make a finger painting using one color
2. Experiment as freely as possible with a variety of tactile sensations (fingers, knuckles, sides of hands, heels of hands, and fists) in finger painting on a smooth surface*
3. Make a mono print of the finger painting

Program of Studies, Art K-8, p. 3. "... relate perceptual experiences in both two- and three-dimensional art products."

REFERENCES

Wolff, Margaret. *Finger Painting*. Pitman, 1968.

MATERIALS

- finger paint
- finger paint paper
- water
- paper for print
- a clean plastic, glass, or linoleum surface like a tabletop or sink counter
  (An area as wide as a child's arm-span is needed in order to allow free, large movement. This activity can be developed as a center for one child at the sink counter.)

***PREHANDWRITING OBJECTIVE**

1. The child will use full, free, large movements.
2. The child will use fingers, knuckles, sides and heels of hands, and fists in rhythmic repetitive strokes to practice and master one or more of the prewriting skills in developmental sequence.

PROCEDURE

1. Wet finger paint paper by dipping or sponging.
2. Place paper, shiny side up, on the student's desk which has been wiped clean.
3. Remove air pockets by picking up each of the four corners one at a time.
4. Smooth on two teaspoonfuls of paint.
5. Child should use fingers, knuckles, sides of hands, heels of hands, and fists in rhythmic, repetitive strokes to practice one of the prehandwriting skills in developmental sequence to produce a visual pattern in fingerpaint.
6. Starting place should be the left side of the paper, and stopping place can be the right side — to reinforce left-to-right directionality.
7. The child will:
   a) Cover the finger painting with another sheet of paper while it is still wet
   b) Press one hand on papers to hold them in place, and rub the top sheet with the palm of the other hand
   c) Peel back paper and discover a print of the painting

ASSESSMENT

Use one or more stroke types from the following developmental sequence of prewriting skills to produce a visual pattern in finger paint of a single color on a smooth surface:

a) vertical lines

b) horizontal lines

c) circles

d) "lazy 8's"

e) intersecting lines (cross T)

f) squares

g) diagonal lines

h) intersecting diagonal lines

i) triangles

This lesson can be repeated using a different color and the next developmental stroke. Or strokes may be color, e.g., vertical lines — red; horizontal lines — blue; circles — yellow; lazy 8's, etc.

DRAWING FROM AUDITORY MEMORY

ART CONCEPT: *Auditory memory is reinforced by the immediate creation by the child of drawings to serve as stimuli. In this way, the child interprets each event in a story for use as a visual aid in retelling the story.*

PERFORMANCE OBJECTIVE: The child will use a variety of lines and colors in making drawings of characters and scenery to be used as flannel board pieces.

Program of Studies, Art K-8, p. 3. "... relate perceptual experiences in both two- and three-dimensional art products"

INTRODUCTORY EXPERIENCES

Select a traditional tale that has a simple and easily identifiable sequence of events such as *Chicken Little, Hoppity Rabbit, The Three Bears, Three Billy Goats Gruff.*

Have children decide on the materials and techniques to be used in depicting the characters and scenery.

Distribute materials (crayons or pastels).

Tell the story (or tape it).

Have children identify the events, the characters, and the scenery needed to tell the story.

REFERENCES

Galdone, Paul. *Three Bears*. School Book Service, 1973.
Hogrogian, Nonny. *Billy Goat and His Well-Fed Friends*. Harper & Row, 1972.
Zaid, Barry. *Chicken Little*. Random House, 1973.

MATERIALS

- crayons or colored chalk
- manila or white construction paper
- clear contact paper
- cotton outing or felt

TOOLS

- scissors

PROCEDURE

1. The children will use a variety of lines and colors in making creative drawings of the characters and scenery.

2. The children will cut out the characters and scenery.

3. The children will place the figures close together on a large glass, plastic, or laminated wood table top which has been cleaned well.

4. The teacher will cover the figures with clear contact paper, lift the contact paper from the table, and cut out the figures.

5. The children will paste felt or cotton outing on the back.

FOLLOW-UP ACTIVITY

The child will use the flannel board figures and scenery to tell the story in correct sequence of events.

ASSESSMENT

Use a variety of lines and colors in making drawings of characters and scenery from a story told by the teacher, and modify the drawings for use as flannel board figures. Use these flannel board figures as visual aids in retelling the story to a small group.

GEOMETRIC SHAPES

ART CONCEPT: *Shape is an element of art.*

PERFORMANCE OBJECTIVES:

The child will:

1. Define shape
2. Identify the four common shapes
3. Compare various uncommon shapes

Program of Studies, Art K-8, p. 3. ". . . recognize the elements of art"

INTRODUCTORY EXPERIENCES (Optional)

Have the children:

- cut out all the shapes
- draw the shapes
- paint the shapes
- combine the shapes to make shape villages, shape people, shape animals

MATERIALS

- crayons or colored pencils
- 22.5 cm x 30 cm poster board for each student

(For kindergarteners and some first graders, shape patterns in different sizes.)

TOOLS

- scissors

PROCEDURE

The teacher will have the children:

1. Discuss favorite shapes

(If you could be a shape, which one would you like to be? Choose a shape.)

2. Draw a shape home, a shape car, a shape pet, or a shape zoo or shape circus, or shape parade, using only one favorite shape to create a composition

3. Turn over the sheet of paper on which this composition has been drawn and with a pencil, divide it into a puzzle of unusual shapes

4. Cut the composition and turn it into a jigsaw puzzle

5. Trade around and have a puzzle partner

ASSESSMENT

Identify the four common shapes and choose one of them to repeat in a shape composition: My Shape Home, My Trip to the Shape Zoo, etc. Divide your shape composition into a jigsaw puzzle of uncommon shapes.

PAINT TO MUSIC: LINE MOODS

ART CONCEPT: *Music has rhythm, movement, mood, and pattern, all of which can be expressed in art by line, color, shape, and texture. Art media can be used to express the emotions music evokes.*

PERFORMANCE OBJECTIVE: The child will create different types of lines to express rhythm, mood, and pattern inspired while listening to music.

Program of Studies, Art K-8, p. 3. "... relate perceptual experiences in both two- and three-dimensional art products"

INTRODUCTORY EXPERIENCES (Optional)

Organize children to play guessing games, drawing lines on the chalkboard and guessing the moods expressed by the lines — a sad line, an angry line, a happy line, a busy line, a lazy line mood.

Play music for children to move to. Have them guess each mood.

Stage a mood play, having children "be" lines, expressing mood by pantomime.

REFERENCES

Books

MacAgy, Douglas and Elizabeth. *Going for a Walk with a Line.* Doubleday, 1959.

Paintings

Jackson Pollack's "Autumn Rhythm"
Mark Tobey's "Pattern of Conflict"

Records

Adventures in Music: RCA Victor
Bizet's "Children's Game, Op. 22"
Coates' "Knightsbridge March" from *London Suite*
Copland's *The Red Pony Suite*
Debussy's *La Mer:* "Play of the Waves"
Elgar's "Wand of Youth Suite No. 1"
Rossini's *The Fantastic Toyshop:* "Tarantella"
Stravinsky's *The Firebird Suite*
Taylor's "The Garden of Live Flowers"

Bowman Orchestral Library

Debussy's *Children's Corner Suite*
Donaldson's "Season Fantasies"
Grofe's *Grand Canyon Suite*
Grieg's *Peer Gynt Suite:* "Morning"
Saint-Saens's *Carnival of the Animals*

MATERIALS

- paper of different colors, textures, and sizes (newsprint, manila, or construction)
- water
- red, yellow, and blue tempera paint

TOOLS

- brushes
- record player
- records

PROCEDURE

1. Select and play records that may suggest certain happenings: winds and storms, bubbling brooks and roaring rivers; splashing waves and breaking surfs; birds singing and bees buzzing; dancing clowns and tightrope walkers; pounding rain and whispering snow.
2. Listen to the music and discuss what the composer had in mind.
3. Show reproductions of paintings that have strong rhythm and movement (Pollack's "Autumn Rhythm," Tobey's "Patterns of Conflict"). Discuss rhythm in painting. Does rhythm in a painting move?
4. Have the children paint while listening to music, having the brush line do what the music inspires.
5. Display children's paintings and let each describe the kind of music his/her art represents.
6. Encourage children to talk about their pictures, their feelings about the particular music and the way they have painted in response to it.

VOCABULARY

feelings
mood
movement
pattern
rhythm

ASSESSMENT

Paint expressive lines on paper while listening to music. These lines will express the rhythm, mood, and pattern of the music.

YARN AND STRING ANIMAL HABITATS

ART CONCEPT: *Line can define shape, express mood, represent a symbol, or create texture.*

PERFORMANCE OBJECTIVE: The child will identify many kinds of lines in the environment and use line in an original art product.

Program of Studies, Art K-8, p. 3. "... relate perceptual experiences in both two- and three-dimensional art products"

INTRODUCTORY EXPERIENCES

Cut yarn into nine-foot lengths and have the children use these lengths to make outlines of themselves on the floor.

Ask all children to make and compare lines — straight, wavy, hiccoughing, etc.

Have the children:

- play line games — jump rope, hopscotch, marbles, follow-the-leader
- arrange a book center with books about lines
- collect lines — string, pipe cleaners, sticks, wire — and make collages
- use burlap to do "subtractive weaving" by pulling out lines (threads)
- draw lines; paint lines; make lines in clay and on chalkboards, in sandboxes, and on playground dirt

REFERENCES

Books

Borton, Helen. *Do You See What I See?* Abelard, 1959.
MacAgy, Douglas and Elizabeth. *Going for a Walk with a Line.* Doubleday, 1959.

Paintings

Paul Klee's "City on Two Hills"
Piet Mondrian's "Broadway Boogie-Woogie"
Jackson Pollack's "Blue Poles"

MATERIALS

- string, yarn, thread
- straw, wire, fishing line, pipe cleaners
- thin strips of paper

TOOLS

- scissors

PROCEDURE

1. Collect and share with children photographs of animal habitats, and go on a nature walk to help the children look for animal homes. Discuss the structure and function of the body parts which animals use as tools in building their homes. Discuss what line-like materials are used by the animals.

2. Ask the children to make line habitats or environments from the lines (materials) collected, pretending to be one of the following:

   a spider spinning a web

   a bird building a nest

   a caterpillar weaving a cocoon or a web tent

VOCABULARY

environment
habitats
line

ASSESSMENT

Identify and use many kinds of lines to construct habitats or environments of string, yarn, dried grasses, and other materials.

A BLOCK PRINT ABOUT A FIELD TRIP

ART CONCEPT: ***A block print to which each child contributes elements can be a visual record of an experience. The more varied a child's visual experiences, the more ideas he/she will find for art. In printmaking, the artist can repeat a design many times.***

PERFORMANCE OBJECTIVES:

1. The child will use positive and negative shapes and lines to communicate images and experiences through the medium of the block print. (Use styrofoam or innertube.)
2. The child will use a brayer to apply water-base ink to the block.
3. The child will repeat the design many times through printmaking.

Program of Studies, Art K-8, p. 3. ". . . express feelings, ideas, and experiences through individual art statements"

INTRODUCTORY EXPERIENCES

Take the children on a field trip to the zoo, to the farm, or to the nature center.

REFERENCES

MCPS *Field Trips*

MATERIALS

- piece of styrofoam (ex., a meat tray) or rubber innertube for every child
- pencil
- large piece of wood or masonite 24 x 36
- glue
- water soluble ink
- newspaper
- 24 x 36 white or manila construction paper
- ink slab (9 x 9 floor tile)

TOOLS

- brayers
- scissors
- pencils

PROCEDURE

1. Help the children recall in sequence things seen on the field trip and record them on a Language Experience chart.

2. After reading the chart, each child should select the thing that he/she would like to depict.

3. Each child will draw the place or thing he/she has chosen by pressing firmly with a pencil on the piece of styrofoam.

4. Each child will use scissors to cut out the shape, and place it in position on the large piece of wood.

5. When all of the shapes are in place on the large piece of wood, the children may decide whether more positive shapes are needed to complete the visual record and then will balance the composition of the print block; if balance appears good, each student will glue his/her positive shape to the wood.

6. The child will:

   a) Squeeze a small amount of ink from the tube onto the piece of floor tile (ink slab)

   b) Roll the ink with a brayer until it is spread smoothly on the inking slab

   c) Roll the ink brayer over the mounted design from side to side and top to bottom to ensure an even distribution over the entire surface

   d) Place a piece of paper over the inked design and rub gently and evenly with the fingers or with the smooth bottom of a small jar until the entire design is reproduced, peeling back a corner of the paper to determine whether further rubbing is necessary to produce a strong print

   e) Re-ink the design for subsequent prints

VOCABULARY

brayer
print
shape

ASSESSMENT

Use positive and negative shapes and lines to communicate images and experiences through the medium of the styrofoam or innertube block print. Make a print by using a brayer to apply water-base ink to the mounted design.

GROWING THINGS

ART CONCEPT: *Contour lines can convey, in visual terms, the vibrant energy and growth patterns of plants.*

PERFORMANCE OBJECTIVE: The child will create on a paper two shapes apart from each other, representing plants or plant parts. The child will draw parallel lines around the shapes until the entire paper is filled with lines which approximate the original shapes.

Program of Studies, Art K-8, p. 3. "... relate perceptual experiences in both two- and three-dimensional art products"

INTRODUCTORY EXPERIENCES

Take the children on weekly nature walks in the spring to observe changes in the environment, especially in the growth patterns of plants.

Have each child choose a specific plant or a part of a plant (e.g., leaf bud) to observe its development and learn to recognize organic shapes in the environment.

REFERENCES

Organisms. Science Curriculum Improvement Study

Paul Klee's "Nature Walk"

MATERIALS

- colored construction paper
- newsprint or manila paper
- magic markers, crayons, or drawing ink

PROCEDURE

The student will:

1. Create shapes to represent a plant or a plant part
2. Draw the shapes a little off-center on the paper
3. Draw contour lines (which are larger repetitions of the shapes) around the shapes until the contours must overlap both shapes and cover the paper

VOCABULARY

contour line
shape
motif

ASSESSMENT

Create a design by using contour lines to repeat two shapes which you have observed in nature.

YARN FLOWERS

ART CONCEPT: *Contour lines can convey in visual terms the vibrant energy and growth patterns of plants.*

PERFORMANCE OBJECTIVE: The child will use colored yarn to create a shape representing a plant in bloom. The child will dip the yarn into metalyn and make the yarn follow the contours of an original flower until the shape (stem, leaves, and flower) is made at least twice.

Program of Studies, Art K-8, p. 3. "... relate perceptual experiences in both two- and three-dimensional art products"

REFERENCES

Science Curriculum Improvement Study

MATERIALS

- colored yarn
- metalyn
- wax paper
- shallow plastic container
- thread
- pins

TOOLS

- scissors

PROCEDURE

The teacher will:

1. Cover table or desk surface with wax paper
2. Select colored yarn for the blossom, stem, and leaves of the plant

The child will:

1. Use the colored yarn to create a shape representing a plant whose bloom has been observed
2. Make the yarn follow and touch the contours of the original shape until the shape (stem, leaves, and flower) is repeated in full

3. Dip the pieces of colored yarn in the metalyn in the shallow plastic pan, using fingers to scrape off excess paste

4. Repeat the design with the yarn on the wax paper

5. Allow the shape to dry flat

6. Peel the wax paper from the back of the design

The teacher will hang the shapes from ceiling tile, using black thread and pin.

ASSESSMENT

Use yarn and metalyn to outline the original flower shape which you created after observing growing plants.

Grade 2
Relating Art to Social Studies and
to Language Arts
Hats: Paper Construction
Painting
Community Occupations

MAKING HATS

ART CONCEPT: *People wear hats for different occasions and for different reasons. Hats help identify police, firefighters, bakers, nurses, flight attendants, construction workers. Hats may also be worn for protection — from heat and cold, from the elements, and from dangerous objects.*

PERFORMANCE OBJECTIVE: The child will treat two-dimensional materials three-dimensionally by curling, pleating, bending, folding, fringing, etc., to make hats to wear themselves and to portray community workers in plays, poems, stories, and songs.

Program of Studies, Art K-8, p. 3. ". . . demonstrate an awareness of art in the environment"

INTRODUCTORY EXPERIENCES

Arrange a center or bulletin board with pictures of all kinds of hats (helpers' hats), and have the children identify the professions of the helpers who might wear the hats.

Have the children write riddles, poems, stories, plays, and songs about these community helpers.

REFERENCES

Books

Bowden, Joan. *Who Took the Top Hat Trick.* Western Publishing Co., 1974.
Fisher, Leonard. *The Hatters.* Franklin Watts, 1965.
Keats, Ezra Jack. *Jennie's Hat.* Harper & Row, 1966.
Nodset, Joan, and Siebel, Fritz. *Who Took the Farmer's Hat?* School Book Service, 1970.
Rand, Ann, and Snyder, Jerome. *Umbrellas, Hats, and Wheels.* New York: Harcourt Brace Jovanovich, 1961.
Slobodkina, Esphry. *Caps for Sale.* Reading, Mass.: Addison-Wesley, 1968.
Seuss, Dr. *The 500 Hats of Bartholemew Cubbins.* Hale, 1938.

Paintings:

George Beare's "Peg Woffington"
Mary Cassatt's "Boating Party"
Andre Derain's "Harlequin"
George Luks's "The Miner"
Henri Matisse's "The White Plume"
Rembrandt Van Rijn's "Flora"
Vincent Van Gogh's "Old Peasant"
"Peasant Girl"
"Roulin, The Postman"

MATERIALS

- paper (colored construction paper, colored poster paper, colored tissue paper)
- scrap materials (boxes, cloth, paper bags, ribbon, yarn)
- paste, white glue
- paperclips, paper fasteners

TOOLS

- scissors
- staplers

PROCEDURE

1. Display for the children reproductions of paintings that show hats of all kinds, including hats worn by people of different occupations.
2. Demonstrate how to make several basic forms, using several kinds of paper:

   a folded newspaper hat
   a molded newspaper hat
   a multi-colored, paper-strip hat
   a cone hat
   a modified cone hat
   a spiral hat
   a big-brimmed hat

3. Encourage children to think of other ways to make hats (from boxes, paper bags, folded newspaper).
4. Demonstrate curling and pleating as techniques to modify the basic form.
5. Demonstrate fringing and scoring as techniques to use in hat decoration.
6. Provide children with materials and let them construct hats, encouraging them to improvise.

POST-LESSON ACTIVITIES

- Have a Hat Parade. Use marching music and do a grand right-and-left.
- Discuss the idea that artists use decorative elements like hats to frame a face in a portrait and to convey information about the character of the person wearing the hat. Does the person like rich fabric? Does the person like to be noticed? Place a styrofoam wig form near the painting center, and place a different kind of hat on it each week. (The hat can be from the costume box or constructed by a child.) Encourage the children to imagine the person who would wear each type of hat. What kind of expression would the person have? Stimulate the children to paint "portraits" of persons who would wear such hats. Ask the children to describe each person in words as well as in paint. Is a picture worth a thousand words?

ASSESSMENT

Treat two-dimensional materials three-dimensionally by curling, pleating, bending, folding, or fringing to make hats which identify the wearers' occupations.

PRIMARY AND SECONDARY COLORS

ART CONCEPT: *Color can define boundaries.*

PERFORMANCE OBJECTIVE: The child will name the primary and secondary colors and use these colors to distinguish a geometric figure's boundary, inside, and outside.

Program of Studies, Art K-8, p. 3. " . . . refer to the elements and principles of art when discussing personal projects"

INTRODUCTORY EXPERIENCES

Have each child identify the three parts of a geometric figure (boundary, inside, and outside).

Have each child name the primary and secondary colors.

MATERIALS

- manila paper 30 cm x 45 cm
- tempera paint (or crayons) - red, yellow, blue
- paste

TOOLS

- paint brushes
- scissors

PROCEDURE

The child will:

1. Cut geometric shapes from manila paper
2. Paste these shapes onto a piece of 12" x 18" manila paper
3. Paint or color the boundary blue
4. Paint or color the inside of the figure red
5. Paint or color the outside figure yellow

(For an extension, repeat the above procedure using secondary colors.)

ASSESSMENT

Name the primary and secondary colors and use them to distinguish the boundary, inside, and outside of a geometric figure.

LINE MURAL

ART CONCEPT: ***Children's doodling can become a colorful abstract mural and be used for language skill development.***

PERFORMANCE OBJECTIVE: Children will create a mural using line to define areas or describe shapes.

Program of Studies, Art K-8, p. 3 ". . . refer to the elements and principles of art when discussing personal projects"

INTRODUCTORY EXPERIENCES

Show the class reproductions of Jackson Pollock's "Mural" and "Composition."

MATERIALS

- large piece of mural paper
- crayons
- felt-tip pens
- pencils

PROCEDURE

The teacher will:

1. Tape a large piece of mural paper to a wall in the classroom
2. Have the children doodle on it in their spare time
3. Have children give the mural a title, discuss the subjects which have been drawn, or do creative writing

ASSESSMENT

Discuss in what way line is an element of art and how it was used to create the group mural.

Grades 3 and 4
Relating Art to Language Arts
Skills and Techniques

FINGER PAINTING COLLAGE

ART CONCEPT: *A child's finger painting can provide an opportunity to develop skills by creating a story imaginatively.*

PERFORMANCE OBJECTIVE: The child will use shapes from a finger painting he/she has produced to make a collage which has either symmetrical (formal), asymmetrical (informal), or radial balance. The composition should tell a story.

Program of Studies, Art K-8, p. 3. ". . . refer to the elements and principles of art when discussing personal projects"

INTRODUCTORY EXPERIENCES

Have the child produce a finger painting.

MATERIALS

- a dry finger painting
- paste
- colored construction paper

TOOLS

- scissors

PROCEDURE

The child will:

1. Experiment with shapes which have been cut out of a finger painting
2. Paste an arrangement on colored construction paper using one of three balances in the composition (See Instructional Objective.)
3. Write or tell a story about the finished product

VOCABULARY

asymmetrical
balance
collage
radial
symmetrical

ASSESSMENT

The child will be able to cut shapes from his/her finger painting and arrange them in a collage, identifying the balance he/she used and writing a story about the composition.

MIXING PAINT TO OBTAIN DIFFERENT VALUES

ART CONCEPT: *Moods of the artist can be captured by painting.*

PERFORMANCE OBJECTIVE: The child will mix values (shades and tints) from colors and create a mood by painting sky changes which occur during a storm.

Program of Studies, Art K-8, p. 3. ". . . refer to the elements and principles of art when discussing personal projects"

INTRODUCTORY EXPERIENCES

Have children look for different values of colors in magazines, clothes, and reproductions.

REFERENCES

Films

MCPS F-4010 *Rainshowers* 16 min. color Churchill 1964
MCPS F-4467 *Sky* 10 min. color McGraw 1962

Poems

Hughes, Langston. "April Rain Song," in *The Dream Keeper*
Jenner, Edward. "Signs of the Word," in *1000 Poems for Children*
Richards, Laura. "The Umbrella Brigade," in *Tirra Lirra*

MATERIALS

- tempera paint
- manila paper

TOOLS

- paint brushes
- egg cartons to mix paint in
- water container

PROCEDURE

1. The teacher will pour tempera paints (black, white, and *one* color) into separate compartments of an egg carton.

2. The child will:

   a) Add some of the color to white tempera to obtain light tints

   b) Add black tempera to the color to obtain dark shades

   c) Blend tints and shades into a painting of a sky

   d) Give it a title, and write a haiku

VOCABULARY

mood
dark
light
shade
tint
value

ASSESSMENT

Produce values using various tints and shades in your painting; and describe the mood of the painting in a haiku.

PAPIER MACHE CHARACTERS

ART CONCEPT: *Likenesses of literary and historical characters can be made through art forms.*

PERFORMANCE OBJECTIVE: Using wire, papier mache, and paint, the children with the help of the teacher, will form and complete a life-size shape of a chosen character.

Program of Studies, Art K-8, p. 3. ". . . make a personal statement through two- and three dimensional art media showing greater detail and complexity and with attention given to composition, using line, color, shape, and texture"

INTRODUCTORY EXPERIENCES

Have each child select a character from literature or social studies to produce in a papier maché form.

MATERIALS

- mesh chicken wire
- stovepipe wire
- newspaper
- wire coat hangers
- metalyn
- tempera paint
- acrylic gel

TOOLS

- wire cutter
- spoon
- brushes
- bowl

PROCEDURE

1. The teacher will shape the mesh wire into hollow cylinders and attach the body parts as necessary to create the character, overlapping and fastening edges with fine wire.

2. The child will:

   a) Fill the form with crumpled newspaper

   b) Cover entire outside of the form with several layers of papier maché, allowing the form to dry between layers

   c) Paint the completed character with tempera paint

   d) Paint entire form with acrylic gel when the tempera is dry

VOCABULARY

character
historical
literary
overlapping
papier maché

ASSESSMENT

Work with your classmates and produce a three-dimensional representation of a literary or historical character.

DESIGNS OF GEOMETRIC SHAPES

ART CONCEPT: *There are shapes all around us which can be reproduced in an art product.*

PERFORMANCE OBJECTIVE: The child will use colored paper to cut geometric shapes and arrange them in a design showing movement, repetition, or overlapping.

Program of Studies, Art K-8, p. 3. ". . . view the environment with increased sensitivity to detail"

INTRODUCTORY EXPERIENCES

Have children look in the environment for shapes.

Have the children relate these shapes in the environment to geometric shapes.

Display books about shapes.

Display and discuss reproductions of paintings and/or sculpture that demonstrate the use of shape.

REFERENCES

MCPS F-5650 *Discovering Harmony in Art* 16 min. color Film Associates 1966

Shorewood Reproductions
Joan Miro's works
"Portrait 1938"
"Composition 1963"
"People and Dog in Sun"
"Portrait No. 1"
"Composition"

MATERIALS

- construction paper
- paste
- black and white paper

TOOLS

- scissors

PROCEDURE

1. Give children construction paper from which they will cut different shapes.
2. Let children arrange the shapes on a piece of black construction paper, organizing them into a design using repetition, movement, or overlaps.

3. The children will paste the shapes and forms on either black or white paper.

4. Let children look at each other's designs and discuss differences and similarities.

ASSESSMENT

Discuss and use geometric shapes to create a design using line movement, repetition of shapes, or overlapping.

TEXTURE PRINTS

ART CONCEPT: *Organic textures found in the natural environment can be used as a learning experience in science and in visual art.*

PERFORMANCE OBJECTIVE: The child will use four or more different organic textures taken from the natural environment to print a visual textural image on paper.

Program of Studies, Art K-8, p. 3. ". . . view the environment with increased sensitivity to detail"

INTRODUCTORY EXPERIENCES

Take the class on a nature walk to observe textures.

MATERIALS

- cattails
- moss
- weeds
- leaves
- variety of stones, wood, bark, or sticks

TOOLS

- brush
- tempera paint
- 22.5 cm x 30 cm manila paper

PROCEDURE

1. The teacher will:
   a) Cut the stems of cattails about six inches from the tail
   b) Soak the cattails in water a few minutes

2. The child will:

   a) Brush rows of stripes around the cattail, using several colors

   b) Hold cattail by the stem and roll, rub, or pat it across the paper

   c) Brush paint on the other objects and make imprints on the paper

ASSESSMENT

Recognize, collect, and classify organic textures from the environment and use them to print a visual textural image on a paper surface.

PAPER DOLLS

ART CONCEPT: *Appreciation of children of other countries can be developed through art and poetry.*

PERFORMANCE OBJECTIVE: The child will cut through several thicknesses of paper to create a string of dolls and design them to represent children of other countries.

INTRODUCTORY EXPERIENCES

Program of Studies, Art K-8, p. 3. "... use more sophisticated tools and manipulate them with greater skill"

Display pictures of the kinds of dress worn by children of other countries.

REFERENCES

Arbuthnot, May Hill, and Root, Shelton L., Jr. *Time for Poetry,* Scott Foresman, 1959

MATERIALS

- newspaper
- paint
- crayons
- scrap material
- paste

TOOLS

- scissors
- brushes

PROCEDURE

The child will:

1. Cut newspaper strips 15 cm x 60 cm
2. Fold the strips in half repeatedly until paper is in a 15 cm x 10 cm packet
3. With pencil, draw shape of a doll on the paper
4. Cut out the doll shape through all thicknesses, leaving paper attached at the folds

5. Unfold paper to reveal a row of dolls

6. Make features on the dolls and dress them to represent other countries of the world

ASSESSMENT

Cut through several thicknesses of paper with scissors to make dolls, and design their costumes as they represent clothing of different countries.

Grade 4
Relating Art to Science
Line

FLIPBOOK

ART CONCEPT: *Line can be used to demonstrate movement, relative position, and motion.*

PERFORMANCE OBJECTIVE: The child will make a flipbook by drawing and fastening together a series of pictures which will create the illusion of motion.

Program of Studies, Art K-8, p. 3. ". . . refer to the elements and principles of art when discussing personal projects"

INTRODUCTORY EXPERIENCES

Discuss with the class the ways illusion of motion is achieved.

Place ten drawings with slight displacement of line around the inside of a cylindrical ice cream container from which you have cut peep holes.

Place the cylinder on a record player at 33 1/3 rpm speed to let children observe the illusion of movement in the drawings.

REFERENCES

Wentz, Bud. *Paper Movie Machines: Mini Movies Ready To Make.* Troubador Press, 1975.

MATERIALS

- 10 pieces of tagboard, 10 cm x 15 cm, per child
- pencils, crayons, or felt-tip pens

TOOLS

- stapler
- scissors

PROCEDURE

The student will:

1. Make a drawing of an object on each of the 10 pieces of tagboard. From page to page, draw the same object with a slight displacement from each previous drawing. (If necessary, suggest an object such as a car on the road, a bird in the sky, or a boat on a river.) Draw with pencil at first; then use crayons or felt-tip pens.

2. Be sure the top and bottom edges are aligned.

3. Staple the 10 pages together in correct order of the displacements of the object and make a book. The righthand edges are slightly and increasingly extended before being stapled together, to make flipping through the pages easier.

ASSESSMENT

The student will be able to demonstrate the illusion of motion in the drawings he/she has made by riffling the pages of the flipbook.

COLONIAL QUILT

ART CONCEPT: *An art work is a reflection of its time and can be both decorative and functional.*

PERFORMANCE OBJECTIVE: The students will use a geometric design to create a pattern for making a colonial quilt.

Program of Studies, Art K-8, p. 4. ". . . use new methods to produce art products, both two- and three-dimensional"

INTRODUCTORY EXPERIENCES

Be certain the students are familiar with geometric figures such as square, rectangle, triangle; and have an understanding of symmetry.

REFERENCES

Frager, Dot. *Quilting Primer.* Chilton, 1974.

Quilting and Patchwork. Sunset Book, Lane Publishing Co., 1973

MATERIALS

- 16" x 16" square of white construction paper for each student
- crayon, paint, or chalk

TOOLS

- compasses
- rulers
- brushes
- water containers

PROCEDURE

The student will:

1. Divide the paper into sections of four by folding it horizontally, vertically, diagonally, the corners to the middle, using foldlines to help plan the design
2. Use rulers and compasses to draw a design of geometric figures, repeating the design on each quarter of the paper (*Foxfire Book,* Vol. 1)

3. Color the designs, remembering to use symmetry

4. Arrange completed squares on a bulletin board as in a colonial quilt

VOCABULARY

colonial
decorative
diagonal
functional
geometric
horizontal
rectangle
triangle
square
symmetry

ASSESSMENT

Use geometric figures to create a symmetrical design.

44

Grade 5
Relating Art to Science
Line, Shape — Repeated Design

SKELETAL LEAF RUBBINGS

ART CONCEPT: *Art is a language to communicate ideas and images.*

PERFORMANCE OBJECTIVE: Create a repeated design with leaf rubbings.

Program of Studies, Art K-8, p. 4. " . . . use new methods to produce art products, both two- and three-dimensional"

INTRODUCTORY EXPERIENCES

Be certain the students understand that a leaf has structure and a skeleton; and have them browse through books and other material about leaves, studying real leaves — touching, looking at, comparing them.

REFERENCES

leaves gathered on a field trip

appropriate material from the media center

MATERIALS

- a wide variety of leaves brought in by the students
- crayons
- construction paper of assorted colors
- glue

PROCEDURE

The student will:

1. Select leaves of one variety and arrange them in an interesting design
2. Place a sheet of paper over the arrangement and gently rub with a crayon
3. Use a large sheet of paper and do the rubbing again, repeating the design and creating a pattern

VOCABULARY

texture
design
pattern
repeated design

ASSESSMENT

Create a rubbing showing repeated design or a pattern.

Grade 5
Relating Art to Science and
to Language Arts
Movement

SKELETAL MOVEMENT

ART CONCEPT: *Body movement can be visually interpreted.*

PERFORMANCE OBJECTIVE: The student will develop a sense of sequence in body movement and will produce it in a visual form.

Program of Studies, K-8, p. 4. ". . . demonstrate a broadened aesthetic perception of the environment"

INTRODUCTORY EXPERIENCES

Show the students pictures of the human skeleton to illustrate the relationship of the structure to movement.

REFERENCES

MCPS F-4457 *Introduction to Gesture Drawing* 13 min. color Film Associates 1967

MATERIALS

- long sheets of white or black bulletin board paper
- paint
- cardboard jointed skeleton, if available

TOOLS

- brushes
- scissors

PROCEDURE

1. Have the students experiment with creating different body positions that will show:

   a tree in a windstorm

   a child climbing a ladder

   a machine

2. Have each student:

   a) Pose in an action position on a large sheet of bulletin board paper on the floor, and have another student trace around him/her

   b) Cut out his/her silhouette for display, and paint in the bones

c) Select a skeleton and mimic the pose, making up a series of movements leading up to the position

d) Select his/her favorite skeleton, creating in *movement* a story sequence for presentation to the class

LANGUAGE ARTS ACTIVITY

1. Create stories to go with the movement sequences.

2. Develop a list of adjectives describing how the skeleton was feeling as a result of its position.

VOCABULARY

gesture
movement
relationship
skeleton
structure
visual

ASSESSMENT

Explore different skeletal movements and develop them into a contour drawing.

SKELETAL SCULPTURE

ART CONCEPT: ***A three-dimensional form can be created by assembling objects.***

PERFORMANCE OBJECTIVE: The student will assemble a three-dimensional sculpture, with emphasis on movement through the direction of line.

Program of Studies, Art K-8, p. 4. ". . . use new methods to produce art products, both two- and three-dimensional"

INTRODUCTORY EXPERIENCES

Some time prior to the lesson, ask students to bring in bones (chicken, ham, steak, pork) that have been cleaned and whitened at home by being boiled in a mild solution of chlorine bleach. Have each student identify the bones brought in.

- Discuss the term *sculpture.*

REFERENCES

Record of "Danse Macabre" by Saint-Saens

MATERIALS

- cleaned and bleached bones
- tempera paint
- wire
- glue
- small blocks of wood or heavy cardboard for stands
- acrylic gel

TOOLS

- brushes
- wire cutters

PROCEDURE

The student will:

1. Use the bones he/she brought from home to assemble a skeletal construction showing movement
2. Glue and/or wire the bones together

3. Mount the sculpture on a block of wood or heavy cardboard

4. Paint with tempera or leave natural

5. Coat with acrylic gel for glossy surface

LANGUAGE ARTS ACTIVITY

1. Compose titles for the sculptures.

2. Write a poem or story in which the sculpture is the central figure.

VOCABULARY

sculpture
linear
assemble

ASSESSMENT

Assemble a three-dimensional sculpture from identified animal bones, showing linear direction and movement. (Halloween is a natural time to do this activity.)

RED, WHITE, AND BLUE CONTOUR DRAWING

ART CONCEPT: *Colors and/or shapes can be symbolic.*

PERFORMANCE OBJECTIVE: The student will create a contour drawing and color it red, white, and blue in an interesting way using lines, texture, and shading.

Program of Studies, Art K-8, p. 4. ". . . discuss art terms related to principles of art"

INTRODUCTORY EXPERIENCES

Provide the students with experiences using line in an interesting way to partition a shape, obtaining texture using a paint, crayon, or chalk and using shading.

Have students locate information about our national flag, such as when and where it originated, who was involved in the selection of colors, and what each color stands for.

REFERENCES

MCPS F-4455 *Introduction to Contour Drawing* 12 min. color Film Associates 1967

MATERIALS

- white drawing or construction paper
- red, white, and blue paint, crayons, or chalk

TOOLS

- brushes
- water containers

PROCEDURE

Tell the students to try several different contour drawings or shapes and color them red, white, and blue. Encourage students to explore a variety of lines, textures, and shadings as they color their drawings.

VOCABULARY

line
texture
shading

ASSESSMENT

Create a contour drawing colored red, white, and blue, using line, texture, and shading.

DRAWING PORTRAITS

ART CONCEPT: *Color values in nature vary according to light source.*

PERFORMANCE OBJECTIVE: The student will draw a portrait to show light source and variations in color.

Program of Studies, Art K-8, p. 4. ". . . demonstrate a broadened aesthetic perception of the environment"

INTRODUCTORY EXPERIENCES

Be certain that students understand that objects closer to the light source appear lighter, and objects farther away from the light source appear darker.

REFERENCES

Reproduction of Gilbert Stuart's "George Washington"

Reproduction of George Peter Healy's "Abraham Lincoln"

MATERIALS

- paper
- chalk, charcoal, or pencils

TOOLS

- reproduction or picture of a famous American such as "George Washington" by Gilbert Stuart

PROCEDURE

1. Have each student study his/her neighbor's face to look for areas in light and shadow to see how these shadings are affected by the direction of the light source. Students should also study themselves by looking in a mirror.

2. Students will draw a portrait.

VOCABULARY

color
value
shading
variations

ASSESSMENT

Create a portrait by making use of knowledge of the effect of light sources to produce variations in color.

Grade 5
Relating Art to Social Studies
(Maryland)
3-D Form

PAPIER MACHE DUCK DECOYS

ART CONCEPT: *The Chesapeake Bay influences the jobs, customs, and crafts of the people of Maryland.*

PERFORMANCE OBJECTIVES:

The student will:

1. Construct a three-dimensional duck decoy of papier maché following written directions of measurement of length, width, and depth

2. Paint the decoy in the traditional technique of the Chesapeake Bay watermen, using tempera paint instead of oil. The student will then observe as an adult waxes the decoy with paraffin so that it will float

Program of Studies, Art K-8, p. 4. ". . . identify different periods of art and styles of major artists, realizing that an artwork is a reflection of its time"

REFERENCES

Warner, William W. *Beautiful Swimmers: Watermen, Crabs, and the Chesapeake Bay*. Little, Brown and Company, 1976.

Lippson, Alice J. (ed.). *The Chesapeake Bay in Maryland — An Atlas of Natural Resources*. Johns Hopkins University Press, 1973.

MCPS F-5911 *Ducks, Geese, and Swans* 11 min. color AIMS 1970

MATERIALS

- newspaper
- string
- masking tape
- metalyn (or wheat paste)
- tempera paint
- paraffin

TOOLS

- scissors
- brushes
- water containers
- hot plate
- double boiler

PROCEDURE

- Discussion. The art of carving and painting wooden duck decoys or cutting, stuffing, sewing, painting, and waxing canvas duck decoys is a traditional art form associated with the watermen of the Chesapeake Bay.

- Display pictures of ducks and a map showing their distribution on the Chesapeake Bay. (Lippson, pp. 50-51) Discuss reasons for the distribution. (Habitats and conditions of migration)

The student will:

1. Fold newspaper to a width of 3.8 cm. This will be the frame. Bend the frame in the shape of the head, neck, under the body, and up for the tail. Wad newspaper and tie with string in spherical shape for body. Attach to frame with masking tape.

2. Cut newspaper or paper toweling into strips approximately one-half inch wide.

3. Mix the paste in a bowl to the consistency of cream. (Follow package directions for Metalyn.)

4. Place a strip of paper into the paste until it is saturated. Remove the strip from the bowl and wipe off the excess paste by pulling it between the fingers. Apply the strips directly over the frame.

5. Continue to apply strips until the entire frame is covered. Repeat until at least six layers of paper strips are applied. Be sure that all wrinkles and bubbles are removed after each strip is added.

6. Add any particular features not incorporated in the original skeleton (shape of the head, bill, tail, surface feathering). This can be done with papier maché.

7. Allow the papier maché to dry thoroughly.

8. Paint the decoy to resemble a dabbling duck, Mallard Black Duck or Wood Duck, or Diving Duck, Lesser Scaup, Canvasback, Oldsquaw, Redhead, or Surf Scoter. Allow paint to dry thoroughly.

9. Observe an adult apply wax to the decoy to waterproof it. Paraffin can be heated in top half of double boiler with water in the bottom half. Wax is applied to the decoy with a brush.

NOTE: STUDENT SHOULD NOT BE ALLOWED TO USE THE HOT WAX.

ASSESSMENT

Construct a 3-D duck decoy of papier mache and use tempera to paint the decoy to resemble a wild duck which inhabits the Chesapeake Bay area.

SKETCH 'N ETCH

ART CONCEPT: *Social comment can be visually expressed.*

PERFORMANCE OBJECTIVE: The student will produce an etching using symmetrical, asymmetrical, or radial balance to depict a current event or a famous event in American history.

Program of Studies, Art K-8, p. 4. ". . . discuss art terms related to principles of art"

INTRODUCTORY EXPERIENCES

Provide the student with background information on etching and Paul Revere, including the fact that he drew pictures of the events of his time, such as battles or other things that were important to the people. The student will then be able to select a famous event in American history, or a current event, as a subject for his/her own etching.

REFERENCES

Reproductions of etchings by Paul Revere or Thomas Nast

Zobel, Hiller B. *Boston Massacre.* Norton, 1970.

MATERIALS

- styrofoam meat tray
- water-based printer's ink or tempera paint
- heavy paper or cardboard

TOOLS

- brayer
- pencil

PROCEDURE

The student will:

1. Cut the edges from the meat tray so the styrofoam is flat
2. Use a pencil to draw on the styrofoam a sketch of the famous event selected, making the lines very deep
3. Squeeze out a line of printer's ink onto the heavy paper or cardboard, and roll the brayer over it until the brayer surface is covered evenly

4. Go over the styrofoam with the inked brayer until the styrofoam is evenly inked

5. Put a clean sheet of paper on top of the inked styrofoam; rub; and carefully pull off the paper to reveal the resulting etching

6. Frame etchings; or make a large mural, using a print from each child's etching

VOCABULARY

etching
visual expression

LANGUAGE ARTS ACTIVITY

Write descriptive titles for the etchings. Tell what social comment is being expressed.

ASSESSMENT

Create an etching which depicts a famous event in history.

Grades 5 and 6
Relating Art to Science and
to Language Arts
Sculptural Form

SCRAP SCULPTURE — EGG CREATURES FROM OUTER SPACE

ART CONCEPT: *Sculpture can be created by assembling shapes and forms.*

PERFORMANCE OBJECTIVE: The student will construct a three-dimensional form using egg cartons.

Program of Studies, Art K-8, p. 4. ". . . use new methods to produce art products, both two- and three-dimensional"

INTRODUCTORY EXPERIENCES

Play a recording of Holst's *The Planets* for the class. Encourage students to let the music suggest an outer space creature they can create.

REFERENCES

Sendak, Maurice. *Where the Wild Things Are.* Harper and Row, 1969.

MATERIALS

- egg cartons (cardboard or styrofoam)
- glue
- tempera paint
- scrap materials

TOOLS

- scissors
- brushes
- thin wire

PROCEDURE

The student will:

1. Carefully cut the egg cartons into shapes which can be used as heads, eyes, ears, noses, bodies, legs, feet, etc.
2. Assemble the necessary pieces into a human-like form, using glue and wire to hold them together
3. Use paint, if desired, to add color; or paste scraps to the form
4. Mount the creature on a base made of cardboard or other suitable material

LANGUAGE ARTS ACTIVITY

Write science fiction stories, creative descriptions, poems, or riddles about these outer space creatures.

VOCABULARY

form
assemble
sculptural

ASSESSMENT

Construct an outer space creature from egg cartons, using principles of design.

JAPANESE ROCK GARDEN

ART CONCEPT: *Through art, students develop an understanding of people and cultures.*

PERFORMANCE OBJECTIVE: Giving attention to simplicity and harmony of three-dimensional forms in space, line, and texture, the student will select and use particles (rocks, pebbles, and sand) of different sizes, shapes, and textures to create a miniature Japanese rock garden.

Program of Studies, Art K-8, p. 4. ". . . identify different periods of art and styles of major artists, realizing that an art work is a reflection of its time"

INTRODUCTORY EXPERIENCES (optional)

Science activity cl sifying particles: The student will collect various sized pieces of stony material, using a metric ruler to measure them, classifying them by size and shape, and recording the information on the following chart:

	Rounded	Irregular	Angular	Disc	Faceted	Fossil
boulder 256mm						
cobble 64mm						
pebble 4mm						
granule 2mm						
sand 1/16 mm						

REFERENCES

Glubok, Shirley. *The Art of Japan.* Macmillan, 1970.

For teacher's use: Fukada, Kazuhiko. *Japanese Stone Gardens, How To Make and Enjoy Them,* C. E. Tuttle, 1971.

MATERIALS

- plastic or metal forks, toy rake, or comb with some missing teeth
- a shallow metal pan or sturdy cardboard box
- sand, white (aquarium)
- gravel, pebbles
- three large rocks with interesting shapes or facets

PROCEDURE

1. The teacher will discuss Japanese gardens as art forms which are designed in imitation of mountains, ravines, waterfalls, clouds, and oceans. The Zen* Rock Garden is made entirely of sand, gravel, and rocks. Show a photograph of the Zen Rock Garden in Kyoto (Glubok, p. 23). Rocks of different sizes and shapes are carefully arranged on white gravel, which is raked in contour lines around the rocks. Alongside the garden is a porch where people sit and think thoughts suggested by the natural forms and textures.

2. The student will:

   a) Fill the bottom of the pan with sand. Cover the sand with gravel to about one-half inch from the top

   b) Place the three rocks on the gravel so that their relationship to each other is harmonious, and place pebbles around the rocks

   c) Rake the white gravel in contours around the large rocks so that the surface of the gravel is covered with contour lines

3. The teacher will:

   a) Encourage the students to change the positions of the rocks and the linear patterns which are raked around them

   b) Place the Japanese rock garden near a poetry center

POETRY CENTER

What feelings about nature does the rock garden give you? Imagine the rocks as islands in an ocean or mountain peaks above the clouds. What words could you use to describe them? Write a haiku or a cinquain to express your mood and thoughts about nature and our relation to natural things.

VOCABULARY

haiku
cinquain
harmony
Buddhism
classify
simplicity
Zen

ASSESSMENT

Create a miniature Japanese rock garden using particles of different sizes, shapes, and textures to create an artistic use of three-dimensional forms in space, line, and texture in the arrangement of the particles.

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* Zen is a sect of Buddhism that emphasizes simplicity and harmony with the natural environment.

Grades 5 and 6
Relating Art to Social Studies
Art Appreciation

ARTISTS SPEAK THROUGH THEIR PAINTINGS

ART CONCEPT: *Social comment can be visually expressed.*

PERFORMANCE OBJECTIVE: The student will attempt to interpret what a painter is trying to say in his/her painting.

Program of Studies, Art K-8, p. 4. ". . . identify different periods of art and styles of major artists, realizing that an artwork is a reflection of its time"

INTRODUCTORY EXPERIENCES

Discuss with the class what is meant by social comment in art; identify artists who have commented, visually, on conditions of society during their time.

REFERENCES

MCPS F-5168 *This Is Ben Shahn* 17 min. color Bailey 1968

MATERIALS

- Reproductions of paintings such as:

  Robert Gwathmey's "Across the Tracks"

  Raphael Soyer's "Waiting Room"

  Ben Shahn's "Vacant Lot"

  Honore Daumier's "Third-class Carriage"

  Edward Hopper's "Nighthawks"

PROCEDURE

The student will:

1. Look at the reproductions and try to determine what social issue or problem is being visually expressed
2. Determine how the artist gets his message across
3. Express the feeling inspired by the painting

FOLLOW-UP

Have the students do paintings with social comment. Study each other's work to determine what the artist is trying to say.

VOCABULARY

social comment
interpret
visual expression

ASSESSMENT

Look at a reproduction and explain what social comment the artist is making.

PAPER SCULPTURE

ART CONCEPT: *The design of a material relates to its function.*

PERFORMANCE OBJECTIVE: The student will change a two-dimensional shape into a three-dimensional form to combine strength with function related to architecture.

Program of Studies, Art K-8, p. 4. ". . . use new methods to produce art products, both two- and three-dimensional"

INTRODUCTORY EXPERIENCES

Give students each a strip of paper, varying the lengths and widths. Demonstrate that these strips are two-dimensional shapes and cannot stand up straight. Have students experiment with ways to make their strips of paper stronger so each will stand by itself. Discuss students' ideas. (Rolling the paper into a cylinder and/or folding the strips are examples of ways to make the paper stand.)

REFERENCES

Temko, Florence. *Paper: Folded, Cut, Sculpted.* Macmillan, 1974.

MATERIALS

- strips of white and colored construction paper of varying widths (½" to 1½") and lengths (6" to 18") or paper for children to cut their own strips
- paste

TOOLS

- scissors

PROCEDURE

Encourage students to use the strips of paper to create a three-dimensional object, real or abstract, that is strong enough to support itself.

FOLLOW-UP

Make several objects and arrange them in an interesting way. Paste/glue the arrangement on a sheet of heavy paper or cardboard as a bas-relief, or glue to a heavy cardboard stand as a stabile.

VOCABULARY

abstract
two-dimensional
form
shape
cylinder
three-dimensional
function
varying

ASSESSMENT

Create a three-dimensional, self-supporting object from two-dimensional paper strips.

PREHISTORIC CAVE PAINTING — PART I: MAKING TOOLS

ART CONCEPT: *Cultures may be interpreted by studying the tools of the people.*

PERFORMANCE OBJECTIVE: The student will be able to make functional forms using only natural materials similar to those the cave people may have used to do cave paintings.

Program of Studies, Art K-8, p. 4. "... use the tools which meet the need of art production, and try new tools and develop skills in using them"

INTRODUCTORY EXPERIENCES

Show the film *Lascaux: Cradle of Man's Art*, and have students locate information on the tools the cave people may have used to make their cave paintings.

REFERENCES

Books

Barr, Donald. *Primitive Man. (The How and Why Wonder Books Series).* Grosset and Dunlap, 1961.
Baumann, Hans. *The Caves of the Great Hunters.* Pantheon Books, 1977.
Dickenson, Alice. *The First Book of Stone Age Man.* Franklin Watts, Inc., 1962.
Howell, F. Clark. *Early Man.* (Time-Life Books) Silver, 1973.

Kits

Cave Dwellers — The First Homes. Eye Gate, 1970.
The Stone Age. Bailey, 1969.

MATERIALS

- Objects which students may bring in such as sticks, grasses, pine needles, feathers, plants, twigs, sharp stones, fur

PROCEDURE

Let the students experiment with the materials they bring in. Encourage them to try different combinations to make as wide a variety of tools as possible.

VOCABULARY

culture
non-functional
functional
natural

ASSESSMENT

Make tools suitable for applying paint to a surface.

PREHISTORIC CAVE PAINTING — PART II: PRODUCING A PAINTING

ART CONCEPT: *The culture of a people can be interpreted through their art.*

PERFORMANCE OBJECTIVE: The student will use handmade tools to produce a painting imitating cave paintings using handmade tools.

Program of Studies, Art K-8, p. 4 ". . . identify different periods of art and styles of major artists, realizing that an artwork is a reflection of its time"

INTRODUCTORY EXPERIENCES

Have the students gather information on where and how cave people obtained their paints, the surfaces on which they painted, and the subjects portrayed.

REFERENCES

See references listed on previous page.

MATERIALS

- thin slabs of rock, if available, or rough, stone-colored paper
- dry tempera paint (reds, browns, yellows, blacks)
- vegetable oil

TOOLS

- handmade tools
- small pallettes to mix paint and oil made from heavy cardboard or other suitable material

PROCEDURE

1. The student will place a small amount of oil on a pallette and stir in enough dry tempera paint to make a soft paste. Do this with each color of dry tempera.
2. The teacher will encourage the students to create paintings such as the cave people produced centuries ago.

VOCABULARY

century
interpret
slabs
handmade
imitate

ASSESSMENT

Create a cave painting. (Refer to previous lesson.)

POINTILLISM — PAINTING IN DOTS

ART CONCEPT: *Texture may be created by using a variety of tools and techniques. New dimensions in our artwork may be explored by looking at ways in which other artists have expressed themselves.*

PERFORMANCE OBJECTIVE: The student will be able to recognize a master artist and talk about the technique he/she uses.

Program of Studies, Art K-8, p. 4. ". . . identify different periods of art and styles of major artists, realizing that an artwork is a reflection of its time"

INTRODUCTORY EXPERIENCES

Provide review, if necessary, so that all students will know which primary colors make secondary colors.

REFERENCES

Photograph from a newspaper

Reproduction of one of Seurat's paintings: "The Banks of the Seine," "Le Cirque," or "Afternoon on the Grande Jatte"

MATERIALS

- tempera paint
- white drawing paper

TOOLS

- pencils
- Q-tips
- opaque projector

PROCEDURE

1. The teacher will:

   a) Enlarge the newspaper photograph with the opaque projector to show that it is made with small dots

   b) Display Seurat's painting and point out how he used colored dots. If he wanted an object green, he would paint it with blue and yellow dots. The object appears green from a distance because the eyes visually mix the blue and yellow to form green.

2. The student will:

   a) Sketch a landscape lightly with pencil

   b) Color the objects in the pictures with dots, using paint and Q-tips. The dots should touch each other so the paper doesn't show through

3. The teacher will remind students to use small dots of primary colors to make a secondary color.

VOCABULARY

dimension
master artist
technique
landscape
reproduction
texture
visual

ASSESSMENT

Create a painting using the technique called *pointillism*.

Grades 5 and 6
Relating Art to Social Studies and
to Language Arts
Line

CARICATURE DRAWINGS

ART CONCEPT: *Line can be used to indicate the exaggerated personality and characteristics of an individual.*

PERFORMANCE OBJECTIVE: The student will draw a caricature using lines to create light and dark to give a three-dimensional effect.

Program of Studies, Art K-8, p. 4. ". . . use acquired knowledge to project feelings and show individual creativity"

INTRODUCTORY EXPERIENCES

Have students research information about the history of caricaturing to find how far back they can trace its usage and to conjecture the purpose behind the caricaturists' drawings.

REFERENCES

Hoff, Syd. *Art of Cartooning.* Stravon, 1973.

Caricatures by Daumier and Leonardo da Vinci

MATERIALS

- collection of back-dated newspapers and magazines such as *Time, Newsweek, TV Guide,* etc., showing caricatures
- white drawing paper

TOOLS

- drawing pencils or charcoal

PROCEDURE

1. The teacher will be sure the students understand that caricatures are distortions by exaggeration of parts of characteristics such as a nose, chin, or a smile, clenched fist, etc.
2. The student will select a subject to caricature; for example, an American folklore hero, famous sports hero, entertainer, politician, animal, TV star, etc. (Avoid using schoolmates or close family and friends!)

VOCABULARY

caricature
exaggerated
three-dimensional
distortion

ASSESSMENT

Produce a caricature displaying individual creativity, using line to give a three-dimensional effect.

PAPER MOLAS

ART CONCEPT: *Through art, students develop an understanding of people and cultures.*

PERFORMANCE OBJECTIVE: The student will plan and cut a unified design using a simple outline shape of a fish, mammal, or bird; make smaller repetitions of the shape; and use three colors of construction paper.

Program of Studies, Art K-8, p. 4. ". . . identify different periods of art and styles of major artists, realizing that an artwork is a reflection of its time"

INTRODUCTORY EXPERIENCES

Show examples to the class of molas made by the Cuna Indian women of the San Blas Islands off the coast of Panama. (The mola was made to be the back or front of the woman's blouse. See p. 53, *The Little Kids American Craft Book*, by Jackie Vermeer.)

MATERIALS

- three colors of construction paper
- paste

TOOLS

- scissors

Discuss the Cuna Indians' use of geometric shapes to represent mammals, birds, fish, and water which gives the object a greater symbolic power.

Demonstrate the technique of reverse applique. Compare it with other applique techniques. Discuss the use of shape, repetition, and contour lines. Discuss the use of color repetition in a design. Study picture of Cuna Indian women wearing molas.

REFERENCES

Keeler, Clyde E. *Cuna Indian Art: The Culture and Craft of Panama's San Blas Islanders.* Exposition, 1969.

Art for the Special Student Guide. Board of Educaton of Baltimore County, Maryland, 1976. pp 69-71.

Vermeer, Jackie. *The Little Kids American Craft Book.* Taplinger, 1975.

PROCEDURE

The student will:

1. Draw a simple outline shape of a fish, mammal, or bird, in the center of one piece of construction paper
2. Cut from the center of the paper to the outline of the shape, leaving the remainder of the paper intact
3. Place a second sheet of paper under the first, using paperclips to keep paper from slipping; and draw the outlines of the shapes to form patterns of contour lines which will give the *details* of the fish, mammal, or bird
4. Cut from the center of each small shape to the shape outline, leaving the remainder of the paper intact
5. Use a third sheet of paper as a backing for the first two, so that a third color design will result when all three pieces are placed together and stapled or pasted

ASSESSMENT

Plan and cut a unified design, using a simple outline shape of a fish, mammal, or bird; smaller repetitions of the shape; and three colors of construction paper.

Grades 5 and 6
Relating Art to Social Studies and
to Language Arts
Drawing

MAKING A PAPER MOVIE

ART CONCEPT: *Religion has played a large part in influencing the arts of man.*

PERFORMANCE OBJECTIVE: Make a paper movie to illustrate a myth reflecting the religious beliefs of another culture.

Program of Studies, Art K-8, p. 4. ". . . use new methods to produce art products, both two- and three-dimensional"

INTRODUCTORY EXPERIENCES

Be certain that the students have become familiar with myths from different cultures.

REFERENCES

Books

D'Amato, Janet and Alex. *African Crafts for You To Make.* Julian Messner, Inc. 1969.
———. *African Animals Through African Eyes.* Julian Messner, Inc., 1971.
Kerina, Jane. *African Crafts.* Lion Press, 1970.
Price, Christine. *Made in West Africa.* E.P. Dutton, 1975.
———. *Talking Drums.* Charles Scribner's Sons, 1973.

Kits

African Art and Culture, Filmstrip N/Discs., Schloat Productions Instructional Media
Africa, Continent in Change. National Geographic.
Africa's Culture and Ethnic Heritage. National Geographic.
Africa: Focus on West Africa. B.F.A.
Discovering Black Africa. S.V.E.

Records:

"Afro Rhythms," Kimbo KLP 6060

"African Heritage Dances," Educational Activities

MATERIALS

- white paper in long strips of various lengths
- cardboard for frame

TOOLS

- crayons, paint, pencils
- brushes
- scissors

PROCEDURE

Have the student:

1. Read or create a myth and select portions to illustrate
2. Divide white paper strips into equal sections
3. Draw the selected parts of the myth on the paper
4. Construct a frame from the cardboard to "project" the movie

LANGUAGE ARTS ACTIVITY

Each illustration can be captioned, or students can prepare a story to be presented orally or put on tape.

VOCABULARY

culture
myth

ASSESSMENT

Make a paper movie illustrating a myth, effectively using principles of design.

SOUND DESIGNS

ART CONCEPT: *Sounds can be used as inspiration for works of art.*

PERFORMANCE OBJECTIVE: Using lines, shapes, and colors, the student will create a design to express the feelings he/she associates with a sound.

Program of Studies, Art K-8, p. 4. ". . . demonstrate a broadened aesthetic perception of the environment"

INTRODUCTORY EXPERIENCES

Have the student explore the possibility of relating perceptual experiences (hearing) to visual art work such as Arthur Dove's "Foghorns."

REFERENCES

Reproduction of Arthur Dove's "Foghorns" (found in Rose's *American Art Since 1900* and Pierson's *Arts of the United States: a pictorial survey*)

Records with descriptive sounds

MATERIALS

- List of sounds the class has compiled, for example:

  a bird's song
  a foghorn
  a siren
  running water
  explosion
  motor running
  thunder
  whisper

- paint
- pieces of colored construction and tissue paper

TOOLS

- brushes

PROCEDURE

1. Have students talk about a variety of sounds and words used to describe sounds.

2. Have them listen to the sounds heard around the room.

3. Have students use materials at hand and draw designs that express their feelings about sounds.

VOCABULARY

color
line
shape
perceptual
visual

ASSESSMENT

Use lines, shapes, and colors to create a design expressing your feelings or reactions to sounds.

COLORFUL POETRY

ART CONCEPT: *Color may be used to create a mood or express a feeling or idea.*

PERFORMANCE OBJECTIVE: The student will use color to express feeling when illustrating a poem about color.

Program of Studies, Art K-8, p. 4. ". . . demonstrate a broadened aesthetic perception of the environment"

INTRODUCTORY EXPERIENCES

Arrange for the students, as part of their language arts class experience, to:

- discuss their feelings about certain colors
- show through class discussion an understanding about the verbal expression of warm and cool colors
- write poems about color

REFERENCES

O'Neill, Mary. *Hailstones and Halibut Bones.* Doubleday, n.d.

MCPS F-0723 *Hailstones and Halibut Bones* 14 min. color Sterling 1967

MATERIALS

- large sheets of white or colored construction paper
- glue or paste
- tissue paper
- paint, crayons, or chalk
- magazines

TOOLS

- brushes
- scissors

PROCEDURE

1. When their poems are edited and proofread, students should copy them on a large sheet of construction paper or on a separate sheet of paper which can be attached to the construction paper.

2. Create a background for the poems, using color to express the mood and feeling of the poetry. The students can use paint, crayon, or chalk to do this; or they can cut colors from magazines and make a collage for the background.

VOCABULARY

aesthetic
awareness
collage
illustrate
mood
perception
sensory

ASSESSMENT

Analyze the use of color to express the mood or feeling of a poem, or make a poetry book and cover it with paper made during another art activity.

ORIENTAL BRUSH PAINTING

ART CONCEPT: *We can understand other cultures through the art of the people.*

PERFORMANCE OBJECTIVE: Using oriental brush painting techniques which are derived from calligraphy, the student will create a painting in dark and light values.

Program of Studies, Art K-8, p. 4. ". . . identify different periods of art and styles of major artists, realizing that an art work is a reflection of its time"

INTRODUCTORY EXPERIENCES

Show the film *Oriental Brushwork*, and have the class look at and discuss some samples of oriental brush paintings.

REFERENCES

Books

Baker, Arthur. *Calligraphy*. Dover Publications, Inc., 1973 (Above elementary).
Douglass, Ralph. *Calligraphic Lettering*. Watson-Guptill Publications, Inc., 1975 (Above elementary).
———. *Calligraphic Lettering with Wide Brush and Pen*. Watson-Guptill, 1975.
Lai, T. C. *Chinese Calligraphy — An Introduction*. U. of Washington Press, 1975.

Films

MCPS F-0886 *Oriental Brushwork* 16 min. color EBF 1956

MCPS F-1325 *Painting with Calligraphy* 12 min. color EBF 1959

MCPS F-2212 *Japan's Art: From the Land* 10 min. color Holt 1962

MATERIALS

- water color or drawing ink
- drawing paper

TOOLS

- brushes

PROCEDURE

The teacher will:

1. Demonstrate that in creating a brush painting, the brush is held the same way a pencil is held

2. Explain that the painting is done with a few quick strokes of the brush and suggests a form rather than detail, usually depicting things found in nature

3. Encourage the students to practice holding the brush correctly and painting with quick strokes before starting their pictures

VOCABULARY

brushpainting
calligraphy
contemporary
oriental
value

ASSESSMENT

Create a brush painting using contrasting values. (This art activity could be used to illustrate haiku poetry or to create a cover for a book for student's own haiku poems.)

WEAVING ON SCREEN

ART CONCEPT: *Texture is created visually with many different materials.*

PERFORMANCE OBJECTIVE: The student will use yarn and thread to create an actual line on a surface.

Program of Studies, K-8, p. 4. ". . . discuss art terms related to principles of art"

INTRODUCTORY EXPERIENCES

The student should be helped to understand how to use line and texture to provide variety in a picture.

REFERENCES

Meyer, Carolyn. *Stitch by Stitch: Needlework for Beginners.* Harcourt Brace Jovanovich, 1970.

Miller, Irene, and Lubell, Winifred. *The Stitchery Book.* Doubleday and Co., Inc., 1965.

Wilson, Erica. *Fun with Crewel Embroidery.* Charles Scribner's Sons, 1965.

MATERIALS

- wire screen (.31 cm or .62 cm squares) approximately 45 cm x 60 cm size
- light wood or heavy cardboard strips for frames
- thread and yarn in a variety of colors, weights, and textures

TOOLS

- heavy scissors for cutting wire
- needles
- student scissors

PROCEDURE

1. The student may find it helpful to sketch his/her ideas lightly on the the screen or plan on a piece of paper before starting the weaving.
2. Suggest that the items on the pictures be outlined first with thread/yarn, then filled in.
3. Encourage students to use several widths of the same color to create a variety of lines with different thicknesses of thread and yarn to create a variety of textures.

VOCABULARY

visual
texture

ASSESSMENT

Create a woven picture using yarn and thread lines to produce actual texture on a surface.

TRIANGULAR STRING PRINTING

ART CONCEPT: *Lines create triangles and can be used to make designs.*

PERFORMANCE OBJECTIVE: Produce a design that includes the three types of triangles (equilateral, isosceles, and scalene) which will be printed on another surface.

Program of Studies, Art K-8, p. 4. ". . . use new methods to produce art products, both two- and three-dimensional"

INTRODUCTORY EXPERIENCES

Be certain that the students are familiar with the three kinds of triangles.

MATERIALS

- cardboard or heavy paper
- string
- waterbase printing ink or tempera paint
- 9 x 12 white and colored construction paper
- newspaper

TOOLS

- scissors
- brayer glass (plastic cookie sheet or other hard surface)

PROCEDURE

The student will:

1. Use scissors to make tiny cuts into all edges of the cardboard about .62 cm long and spaced approximately 1.25 cm apart

2. Insert the string, leaving about an inch of string on the back so that it won't pull out, and pull it tightly across the cardboard to another slit

   Move the string in a different direction to break up the space into a variety of triangular shapes

   Cut the string and attach it to the back with tape to keep it from pulling out

3. Put a small amount of ink on the glass (or other hard surface)

   Spread the ink with the roller until it is a thin film

   Transfer the ink to the string design, rolling it in all directions until the design is completely covered

4. Press the inked design firmly onto a sheet of white or colored paper

VOCABULARY

equilateral
isosceles
scalene
triangle

MATH FOLLOW-UP

Look at the designs and try to identify different triangles. Use protractors or compasses to verify answers.

SUGGESTION

Make a mural by having all students print their designs once on a large sheet of paper, or give each student a larger sheet of paper on which the design will be repeated several times.

ASSESSMENT

Create a design that contains the three kinds of triangles.

Grades 5 and 6
Relating Art to Math and
to Language Arts
Form

ROBOTS AND SPACESHIPS

ART CONCEPT: *Sculpture can be created by assembling shapes from found objects.*

PERFORMANCE OBJECTIVE: The student will identify three-dimensional forms and create his/her own forms by constructing robots or spaceships out of found objects.

Program of Studies, Art K-8, p. 4. ". . . use new methods to produce art products, both two- and three-dimensional"

INTRODUCTORY EXPERIENCES

In cooperation with the language arts teacher, have the students write space stories as a creative writing lesson.

REFERENCES

Show photographs of the works of Robert Rauschenberg, Henry Moore, Auguste Rodin, and Alexander Calder.

Reed, Carl, and Towne, Burt. *Sculpture from Found Objects.* Davis Publications, 1974.

MATERIALS

- small boxes (from toothpaste, cosmetics, food packaging)
- heavy paper plates (all sizes)
- egg cartons
- heavy paper bowls
- pipe cleaners
- straws
- paper fasteners
- styrofoam balls and other shapes
- glue
- masking tape
- metallic tempera or tempera colors

84

The form may be coated with acrylic gel.

TOOLS

- brushes
- scissors

PROCEDURE

1. Have student select several items to use in his/her construction.
2. Each student will have to decide on the best method of fastening items together. (Give assistance when necessary.)
3. The student will:
   a) Glue and fasten the parts of the form together and allow to dry, if necessary
   b) Paint, when dry, using metallic tempera or tempera colors
   c) Add other details with paint and small brushes or magic markers

VOCABULARY

found objects
form
three-dimensional (height, width, depth)

LANGUAGE ARTS ACTIVITIES

Write science fiction stories about the robots and spaceships created in the art lesson.

ASSESSMENT

Construct a robot and/or spaceship using found objects and identified three-dimensional forms.

Grade 6
Relating Art to Science
Color

ADVANCING AND RECEDING SOUNDS AND COLORS

ART CONCEPT: *The pitch and frequency of sound and light waves can be used as a learning experience in science and in visual art.*

PERFORMANCE OBJECTIVE: The student will use color to show how objects seem to advance or recede in space.

Program of Studies, Art K-8, p. 4. ". . . discuss art terms related to principles of art"

INTRODUCTORY EXPERIENCES

Be certain that the students understand that warm, light, bright colors tend to advance; cool, dark, dull colors tend to recede. Review the meaning of the term *Doppler effect.*

REFERENCES

Reproduction of Winslow Homer's "Snap the Whip" or Currier and Ives's "Champions of the Mississippi"

MATERIALS

- paint
- paper
- a recording of sounds close by and distant (optional)

TOOLS

- brushes
- water containers

PROCEDURES

The student will:

1. Do a painting, advancing and receding colors
2. Listen to the record, or discuss the Doppler effect and whether this might be compared to increasing and decreasing the value and/or intensity of colors to show depth

VOCABULARY

advancing	Doppler effect
color	pitch
frequency	receding

86

ASSESSMENT

Use advancing and receding colors to create a feeling of depth.

Grade 6
Relating Art to Science and
to Outdoor Education
Texture

COLLAGE WITH REAL TEXTURE AND A FINGER PAINTED BACKGROUND

ART CONCEPT: *Texture may be real or visual.*

PERFORMANCE OBJECTIVE: The student will use the principles of design and create a composition using real textures.

Program of Studies, Art K-8, p. 4 ". . . use new methods to produce art products, both two- and three-dimensional"

INTRODUCTORY EXPERIENCES

Be sure the students are able to distinguish between the real texture in their environment and visually produced texture. Review the techniques of finger painting and the making of a collage.

REFERENCES

MCPS F-5267 *Art from Found Materials* 12 min. color Bailey 1971

MATERIALS

- finger paint
- paper
- glue
- found objects the students will bring in such as flowers, blossoms, leaves, pine cones, seeds, grasses, and other outdoor materials

TOOLS

- scissors
- spoon

PROCEDURE

1. Have students:
   a) Do a finger painting which will provide the background for their collages; for example, a flower vase and stems
   b) Complete their collages by adding some of the outdoor materials such as blossoms and leaves
   c) Frame finished collages

VOCABULARY

- found objects
- texture
- collage
- visually produced

ASSESSMENT

Create a composition using a fingerpainting which has a visual texture, and use it as a background for a collage made up of real textures taken from found objects.

Grade 6
Relating Art to Social Studies
Art Appreciation

ART HISTORY — THE HUMAN FIGURE

ART CONCEPT: *We can interpret the times and cultures of people by looking at their portraits.*

PERFORMANCE OBJECTIVE: Develop an appreciation for the art of other times and cultures by increasing observation skills.

Program of Studies, Art K-8, p. 4. ". . . identify different periods of art and styles of major artists, realizing that an art work is a reflection of its time"

INTRODUCTORY EXPERIENCES

Have each student draw a painting of himself/herself showing details such as belts, buttons, collars on clothing, hairstyles, and, in the background, details relating to interests or hobbies.

REFERENCES

Film

MCPS F-5603 *The Human Figure in Art* 16 min. color BFA 1970

MATERIALS

- slides of pictures of the human figure from different cultures such as Egyptian, Grecian, Assyrian, Byzantine, Renaissance, Benin, Chinese, Eskimo, Navajo, etc.

TOOLS

- slide projector

PROCEDURE

1. The student will:

   a) Compare the styles of drawing the human figure

   b) Look at old family photographs and discuss how the style of clothing, hairdo's, etc. have changed throughout the years

2. The teacher will:

   a) Elicit from students what other information about people can be learned from their art work

   b) Have students look at their own paintings and suggest facts others might learn about their time in history from these paintings

VOCABULARY

culture
Grecian
Byzantine
Benin
Eskimo
Egyptian
Assyrian
Renaissance
China
Navajo

ASSESSMENT

Tell some things you have learned about other people by looking at their portraits.

Grade 6
Relating Art to Social Studies and
to Language Arts
Design

YOUR OWN COAT-OF-ARMS

ART CONCEPT: *Through art, students develop an understanding of people and cultures.*

PERFORMANCE OBJECTIVE: The student will use color and balance (symmetrical, asymmetrical, and radial) in arranging the items that will constitute their coat-of-arms.

Program of Studies, Art K-8, p. 4. ". . . discuss art terms related to principles of art"

INTRODUCTORY EXPERIENCES

Have students gather information on heraldry and discuss the components of a coat-of-arms, reviewing principles of design necessary for this art activity.

MATERIALS

- 30 cm x 45 cm construction paper and smaller pieces of assorted colors
- paste

TOOLS

- scissors

PROCEDURE

1. The teacher will explain that the coat-of-arms should show things that are important to the student: family, pets, hobbies, ancestry, favorite color, food, school subject, sports, etc. Also stress that the symbols used must be a recognizable representation.
2. The student will make a coat-of-arms.

VOCABULARY

ancestry
coat-of-arms
heraldry
asymmetrical
symmetrical
components
radial
balance
cultures
symbols

LANGUAGE ARTS ACTIVITY

Write a description of the coat-of-arms, telling what each symbol stands for and why it is important to the student.

ASSESSMENT

Create a coat-of-arms that demonstrates principles of design.

PAPIER MACHE MASKS

ART CONCEPT: *Cultures may be interpreted by studying the artifacts of the people.*

PERFORMANCE OBJECTIVE: The student will create a mask using papier maché, and will style the mask according to the purpose for which it will be used; e.g., theatre, ceremonial (totem pole, ancester worship), or events (birth, death, war).

Program of Stuides, Art K-8, p. 4. ". . . use acquired knowledge to project feelings and show individual creativity"

INTRODUCTORY EXPERIENCES

Provide the student with background information concerning the origin and history of mask making. Pictures of masks associated with selected cultures should be available for the students to examine.

REFERENCES

MCPS F-0144 *The Loon's Necklace* 11 min. color EBF 1949

MATERIALS

- newspaper
- balloons
- wheat paste
- tempera paint
- plaster of paris

TOOLS

- plastic containers
- brushes

PROCEDURE

The student will:

1. Tear newspaper in small pieces and soak them in buckets of water several days before activity. Knead the paper until it becomes "mushy" and "pulpy."
2. Blow up the balloons until they are the size of a human head. Cover them with four or five layers of strips of paper dipped in a thin mixture of wheat paste. Let these dry thoroughly.

3. When the heads are dry, mold facial features, using a mixture of the paper pulp to which has been added a small amount of wheat paste and a smaller amount of plaster of paris, to make the mixture harden more quickly.

4. Add color, hair, jewelry, etc., as necessary, to complete the mask. The back of the mask can be cut out so it can be worn over the head and face.

VOCABULARY

artifacts
form
ceremonial
totem

LANGUAGE ARTS ACTIVITY

Do thumbnail sketches for each mask; create a story in which the mask wearer is the leading character; tell a legend connected with the character the mask represents.

ASSESSMENT

Make a papier maché mask for a specific use. (This lesson will require several sessions to complete.)

CLASSIFICATION

Techniques

gesture
contour
wet-in-wet
stipple
dry brush
wash
crosshatch
outline
carve
model
construct
print
incise
score
rub
imprint
texture

Color

value
tint
shade
hue
chroma
intensity
bright
dull
grade
dark
light
primary
secondary
tertiary
intermediate
complementary
analogous

Principles of Design

movement
balance
repetition
emphasis
contrast
harmony
unity
compositon
variety

Elements of Art

color
line
texture
shape
form
space

Area Art Museums

Baltimore Museum of Art
Corcoran Gallery
Freer Gallery of Art
Hirshhorn Gallery
Museum of African Art
National Collection of Fine Arts
National Gallery of Art
National Portrait Gallery
Phillips Collection
The Renwick Gallery
Walters Gallery (Baltimore)

ADDITIONAL RESOURCES

BIBLIOGRAPHY

(BOOKS, FILMS, KITS, AND RECORDS)

GLOSSARY OF TERMS FOR TEACHERS

to be used with

SUPPLEMENT TO ELEMENTARY ART

Winter 1980

Montgomery County Public Schools
Rockville, Maryland

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Rockville, Maryland

Table of Contents

Additional Resources 1

Bibliography
- Books 13
- MCPS Films 15
- Kits 15
- Records 15

Glossary of Terms for Teachers 17

ADDITIONAL RESOURCES FOR USE WITH SUPPLEMENT TO ART FOR ELEMENTARY SCHOOLS

For each teaching unit which lists additional resources, the reader will find the suggested grade level and a page reference in the Supplement itself.

Page References

SHADOW PUPPETS K-2 page 1

Films

4729 *Puppets* ACI 1967 color 15 min.
6193 *Light and Shadow* Sterling 1967 color 7 min.

FINGER PAINTING K-2 page 4

Film

2222 *Finger Painting International* 1949 color 6 min.

GEOMETRIC SHAPES K-2 page 8

Film

6391 *The 2-D Shapes Game* Stephen Bosustow Prod. 1971 color 6 min.

Shorewood Prints

Feininger, Lyonel	"Arch Tower I"
Gasser, Henry	"Peaceful Harbor"
Klee, Paul	"Viaducts"
Pickett, Joseph	"Coryell's Ferry, 1776"

PAINT TO MUSIC: LINE MOODS K-2 page 10

Film

0741 *What Is Art?* EBF 1954 color 6 min.

Videotape

0236 *Book, Look and Listen Lesson 9 — Paint Me a Mood* Md. State Dept. Ed. 1975 color 10 min.

Shorewood Prints

Cohran, Anna	"Stormy Waters"
Delacroix, Eugene	"Frightened Horse"
Kirchner, Ernest Ludwig	"Hockey Players"
Picasso, Pablo	"The Tragedy"

YARN AND STRING ANIMAL HABITATS K-2 page 12

Film

0741 *What Is Art?* EBF 1954 color 6 min.

Shorewood Prints

Alston, Charles	"Family No. 1" (strong, unified line)
Bellows, George	"Dempsey and Firpo" (horizontal line, zigzag action lines, ropes and figures)
Pechstein, Max	"Circus" (diagonal and zigzag lines)
Tanner, Henry	"Banjo Lesson" (vertical, horizontal, and diagonal lines)

MAKING HATS Gr. 2 page 20

Films

0082 *The Mailman* EBF 1964 color 11 min.
5910 *Fireboat — Ready for a Run* AIMS 1968 color 13 min.
7145 *My Dad's a Cop* Wm. Brose Prod. 1976 color 18 min.

Videotape

0235 *Book, Look and Listen, Lessen 15 — Poet? Racer? Dragon Chaser?* Md. State Dept. Ed. 1975 color 10 min.

Shorewood Prints

Cassatt, Mary	"Child with Red Hat"
Rembrandt Van Rijn	"Man with Helment"
Sully, Thomas	"The Torn Hat"

PRIMARY AND SECONDARY COLORS Gr. 3 page 23

Films

4343 *Color for Beginners* Coronet 1967 color 11 min.
4756 *Sources of Art* Bailey 1966 color 11 min.

LINE MURAL Gr. 3-4 page 24

Film

2728 *Discovering Line* Film Assoc. 1963 color 17 min.

Shorewood Prints (Look at line.)

Kandinsky, Wassily	"The White Dot"
Klee, Paul	"In Copula"
Miro, Joan	"People and Dog in Sun"
Shahn, Ben	"Still Music"
Vasarely, Victor	"Cheyt M"

100

FINGER PAINTING COLLAGE Gr. 3-4 page 25

Films

2205 *Exploring Texture International* 1962 color 13 min.
2222 *Finger Painting International* 1949 color 6 min.

MIXING PAINT TO OBTAIN DIFFERENT VALUES Gr. 3-4 page 26

Films

2124 *Discovering Color* Film Assoc. 1960 color 15 min.
4343 *Color for Beginners* 1967 color 11 min.

Shorewood Prints (Look for values of colors.)

Cohran, Anna	"Stormy Waters"
Delacroix, Eugene	"Frightened Horse"
Feininger, Lyonel	"Niedergrundstedt"
Rothko, Mark	"Orange and Yellow"

PAPIER MACHÉ CHARACTERS Gr. 3-4 page 28

Films

0741 *What Is Art?* EBF 1954 color 6 min.
4456 *Discovering Form in Art* Film Assoc. 1967 color 21 min.

Use books such as biographies, autobiographies, reference books, etc.

DESIGNS OF GEOMETRIC SHAPES Gr. 3-4 page 30

Films

5117 *Geometry: Curves and Circles* 1965 color 10 min.
5118 *Geometry: Lines and Shapes* 1965 color 10 min.
6165 *Geometric Shapes* NBC 1971 color 13 min.

Shorewood Prints (Look for geometric shapes.)

Feininger, Lyonel	"Niedergrundstedt"
Holder, Geoffrey	"Tempo"
Klee, Paul	"Viaducts"
Magritte, Rene	"The Voice of Space"

TEXTURE PRINTS Gr. 3-4 page 32

Films

2126 *Discovering Texture* Film Assoc. 1961 color 17 min.
4756 *Sources of Art* Bailey 1966 color 11 min.
5602 *Exploring Relief Printmaking* BFA 1967 color 12 min.

Shorewood Prints (Look for visual texture.)

Cezanne, Paul	"Field at Jas de Bouffan"
Durer, Albrecht	"Young Hare"
Van Gogh, Vincent	"Postman Roulin"

PAPER DOLLS Gr. 3-4 page 34

Films

1142 *Dolls of Many Lands* EBF 1957 color 9 min.
4662 *Cloth — Fibers to Fabric* EBF 1968 color 9 min.
4756 *Sources of Art* Bailey 1966 color 11 min.
4812 *Clothes Around the World* Coronet 1969 color 11 min.
5369 *A Pair of Blue Jeans* Learning Corporation of America 1971 color 15 min.

See film catalog *Index* under names of countries.

FLIPBOOK Gr. 4 page 36

Films

0741 *What Is Art?* EBF 1954 color 6 min.
2728 *Discovering Line* Film Assoc. 1963 color 17 min.
4756 *Sources of Art* Bailey 1966 color 11 min.

COLONIAL QUILT Gr. 5 page 39

Films

5117 *Geometry: Curves and Circles* Bailey 1965 color 10 min.
5118 *Geometry: Lines and Shapes* Bailey 1965 color 10 min.
6165 *Geometric Shapes* NBC 1971 color 13 min.

SKELETAL LEAF RUBBINGS Gr. 5 page 41

Films

1384 *Learning About Leaves* EBF 1958 color 11 min.
2731 *Discovering Creative Pattern* Film Assoc. 1965 color 17 min.

Shorewood Prints (Look for repeated design, pattern.)

Dufy, Raoul	"Regatta"
Klee, Paul	"Viaducts"
Shahn, Ben	"Still Music"
Sho-Son	"White Birds in Snow"

102

SKELETAL SCULPTURE Gr. 5 page 44

Shorewood Print

Moore, Henry "Family Group"

RED, WHITE, AND BLUE CONTOUR DRAWING Gr. 5 page 46

Films

2126 *Discovering Texture* Film Assoc. 1961 color 17 min.
2728 *Discovering Line* Film Assoc. 1963 color 17 min.

DRAWING PORTRAITS Gr. 5 page 47

Shorewood Prints

Leonardo da Vinci "Mona Lisa"
Rembrandt Van Rijn "Man with Helmet"

PAPIER MACHÉ DUCK DECOYS Gr. 5 page 48

Films

1397 *World in a Marsh* McGraw 1958 color 22 min.
5651 *Discovering Form in Art* BFA 1967 color 21 min.

SKETCH 'N ETCH Gr. 5 page 50

Film

5602 *Exploring Relief Printmaking* BFA 1967 color 12 min.

SCRAP SCULPTURE — EGG CREATURES FROM OUTER SPACE Gr. 5-6 page 52

References — Use books and other print materials about outer space, life on other planets, etc.

JAPANESE ROCK GARDEN Gr. 5-6 page 54

Films

2126 *Discovering Texture* Film Assoc. 1961 color 17 min.
2212 *Japan's Art: From the Land* Holt 1962 color 10 min.
2728 *Discovering Line* Film Assoc. 1963 color 21 min.

For other films, refer to film catalog, under "Japan."

Shorewood Prints

Koson "Falcon on a Branch" and "On the Wing"
Toyo, Goshun and Ganko "Deer and Stork"
Toyohiko, Keibun and Toyo "Deer, Pine and Bat"

ARTISTS SPEAK THROUGH THEIR PAINTINGS Gr. 5-6 page 56

Shorewood Prints

Lee-Smith, Hughie	"Boy with a Tire"
Millet, Jean	"The Gleaners"
Tanner, Henry	"Banjo Lesson"
Woodruff, Hale	"Poor Man's Cotton"

PAPER SCULPTURE Gr. 5-6 page 58

Films

4581 *Paper in Art* Churchill 1967 color 17 min.
6143 *Paper Construction* ACI Films 1967 color 15 min.

PREHISTORIC CAVE PAINTING — 1 and 2 Gr. 5-6 page 60-62

Films

1561 *Lascaux, Cradle of Man's Art* International 1961 color 17 min.
6744 *Prehistoric Images — First Art of Man* Macmillan 1958 color 17 min.

POINTILLISM — PAINTING IN DOTS Gr. 5-6 page 63

Film

2126 *Discovering Texture* Film Assoc. 1961 color 17 min.

Shorewood Prints (Look for visual texture.)

Cezanne, Paul	"Field at Jas de Bouffan"
Van Gogh, Vincent	"The Starry Night"
Kokoschka, Oskar	"The Mandrill"
Matisse, Henri	"Purple Robe"
Renoir, Pierre Auguste	"The Swing"
Seurat, Georges	"Seine at the Grande-Jatte"
Stewart, Ethelyn C.	"Persian Pottery"

CARIACTURE DRAWINGS Gr. 5-6 page 65

Film

2728 *Discovering Line* Film Assoc. 1963 color 17 min.

PAPER MOLAS Gr. 5-6 page 66

Film

5428 *Anthropology: A Study of a People* BFA 1970 color 17 min.

MAKING A PAPER MOVIE — Gr. 5-6 — page 68

Films

4753 *Mythology of Greece and Rome* Bailey 1968 color 16 min.
5894 *Myth of the Pharoahs* ACI 1971 color 13 min.

Shorewood Prints

Fra Angelico and Fra Filippo Lippi	"Adoration of the Magi"
Caravaggio, Michelangelo	"Bacchus"
Chagall, Marc	"Rabbi: The Pinch of Snuff"
Dali, Salvador	"Sacrament, Last Supper"
Raphael	"The Alba Madonna" and "The Cowper Madonna"

SOUND DESIGNS — Gr. 5-6 — page 70

Films

2728 *Discovering Line* Film Assoc. 1963 color 17 min.
2729 *Discovering Ideas for Art* Film Assoc. 1966 color 16 min.

Shorewood Prints

Bellows, George	"Dempsey and Firpo" (cheering crowds, bell, countdown)
Cohran, Anna	"Stormy Waters" (pounding surf, gulls, storm, waves crashing)
Degas, Edgar	"Frieze of Dancers" (ballet music)
Delacroix, Eugene	"Frightened Horse" (galloping hoofs, whinny, neigh)
Homer, Winslow	"Fog Warning" (fog horns, waves lapping)
Marc, Franz	"Two Cats" (meows, hissing)
Pechstein, Max	"Circus" (calliope, band, cheering crowds)

COLORFUL POETRY — Gr. 5-6 — page 72

Films

2124 *Discovering Color* Film Assoc. 1960 color 15 min.
4380 *Color and Pigment in Art* Coronet 1967 color 14 min.

Shorewood Prints

Cohran, Anna	"Stormy Waters" (green)
Feininger, Lyonel	"Niedergrundstedt" (blue-purple)
Holder, Geoffrey	"Tempo" (intermediate colors)
Picasso, Pablo	"The Tragedy" (blue)
Rothko, Mark	"Orange and Yellow"
Sho-Son	"White Birds in Snow" (green and brown)

ORIENTAL BRUSH PAINTING Gr. 5-6 page 74

Films

0044 *Chinese Painting* Bailey 1964 color 15 min.
0886 *Oriental Brushwork* EBF 1956 color 16 min.
6743 *An Introduction to Japanese Brush Painting* Macmillan 1968 color 10 min.

Shorewood Prints

Kosen	"On the Wing" and "Falcon on a Branch"
Toyohiko, Keibun and Toyo	"Deer, Pine and Bat"

WEAVING ON SCREEN Gr. 5-6 page 76

Films

2126 *Discovering Texture* Film Assoc. 1961 color 17 min.
2728 *Discovering Line* Film Assoc. 1963 color 17 min.
6380 *With Fabric and Thread* ACI Films 1974 color 15 min.

TRIANGULAR STRING PRINTING Gr. 5-6 page 78

Films

2728 *Discovering Line* Film Assoc. 1963 color 17 min.
2989 *Prints* ACI 1961 color 15 min.
5118 *Geometry: Lines and Shapes* Bailey 1965 color 10 min.

ROBOTS AND SPACESHIPS Gr. 5-6 page 80

Films

5267 *Art from Found Materials* Bailey 1971 color 12 min.
5651 *Discovering Form in Art* BFA 1967 color 21 min.

ADVANCING AND RECEDING SOUNDS AND COLORS Gr. 6 page 82

Shorewood Prints

Cohran, Anna	"Stormy Waters"
Delacroix, Eugene	"Frightened Horse"
Demuth, Charles	"Figure Five in Gold"
Duncanson, Robert	"Flood Waters"
Homer, Winslow	"Sunset, Saco Bay"

COLLAGE WITH REAL TEXTURE AND A FINGER PAINTED BACKGROUND Gr. 6 page 83

Films

2222 *Finger Painting* International 1949 color 6 min.
5736 *Collage* ACI 1966 color 15 min.

ART HISTORY — THE HUMAN FIGURE Gr. 6 page 85

Shorewood Prints that show the human figure
Pictures of reproductions of sculpture

PAPIER MACHÉ MASKS Gr. 6 page 88

Films

2123 *Masks* Film Assoc. 1962 color 11 min.
5651 *Discovering Form in Art* BFA 1967 color 21 min.

Shorewood Prints (Look at line.)

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MCPS FILMS

F-5267 *Art from Found Materials* 12 min. color Bailey 1971

F-5650 *Discovering Harmony in Art* 16 min. color Film Associates 1966

F-5911 *Ducks, Geese, and Swans* 11 min. color AIMS 1970

F-0723 *Hailstones and Halibut Bones* 14 min. color Sterling 1967

F-5603 *The Human Figure in Art* 16 min. color BFA 1970

F-4455 *Introduction to Contour Drawing* 12 min. color Film Associates 1967

F-4457 *Introduction to Gesture Drawing* 13 min. color Film Associates 1967

F-2212 *Japan's Art: from the Land* 10 min. color Holt 1962

F-1561 *Lascaux, Cradle of Man's Art* 17 min. color International 1961

F-0144 *The Loon's Necklace* 11 min. color EBF 1949

F-1325 *Painting with Calligraphy* 12 min. color EBF 1959

F-0886 *Oriental Brushwork* 16 min. color EBF 1956

F-4010 *Rainshowers* 6 min. color Churchill 1964

F-5719 *Shadows, Shadows, Everywhere* 11 min. color Coronet 1972

F-4667 *Sky* 10 min. color McGraw 1962

F-5168 *This Is Ben Shahn* 17 min. color Bailey 1968

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Cave Dwellers — The First Homes. Eyegate, 1970

Discovering Black Africa. SVE

The Stone Age. Bailey, 1969

RECORDS

"Afro Rhythms," Kimbo KLP 6060

"African Heritage Dances," Educational Activities

GLOSSARY OF TERMS FOR TEACHERS

abstract	n. adj.	a painted object which is not a real thing non-representational
accent	n. v.	emphasis to emphasize
advancing color	n.	a color which seems to come forward
amorphic	adj.	free-form
analogous colors	n.	any three colors next to each other on a color wheel
angle	n.	the figure formed by two lines extending from the same point
assemble	v.	to attach objects to each other
asymmetrical	adj.	visually balanced; arranged so that each half of a design is different from the other
balance	n.	an aesthetically pleasing integration of elements [Art work is balanced when it looks good from all sides and all angles.]
bas-relief	n.	sculpture which protrudes slightly from a background
batik	n.	a method using wax and dye on either cloth or paper
bisque	n.	unglazed, low-fired clay
blend	n. v.	a merging of colors to mix colors together so that they gradually merge into one another
bright color	n.	full chroma
burnish	v.	to polish, to make smooth
calligraphy	n.	an especially beautiful handwriting style with design quality
caricature	n.	a picture that exaggerates the distinguishing characteristics of a person or thing
center of interest	n.	the most important part of a work
cinquain	n.	a five-line stanza
chroma	n.	a quality of color; related intensity
collage	n.	art work that is made by attaching many different materials onto paper to make a picture or design
**color*	n.	the property of reflecting light rays of a particular length
complementary color	n.	a color directly opposite another color on the color wheel

*an element of art

composition	n.	the arrangement into proper proportion or relation (in this case, the organization of the elements of art)
contour	n. v.	a continuous line which defines the boundaries of shape and form to sketch in outline; to shape the contour of
contrast	n.	noticeable differences when compared or set side by side
cool colors	n.	hues near blue or green producing a sense of coolness
crafts	n.	art forms which are created to satisfy a utilitarian need
crosshatch	n.	a series of parallel lines which cross each other, for shading purposes or for showing visual texture
culture	n.	the sum total of ways of living built up by a group of human beings and transmitted from one generation to another
dark	adj.	somber in hue, reflecting little light
decorate	v.	to add designs to make an object more interesting
delineation	n.	outline of a design or an object
depth	n.	the illusion of distance
design	n.	the arrangement of parts, details, shapes, colors, etc., to produce a complete and artistic unit
diagonal	adj.	having an oblique direction; slanting
dimension	n.	measurement of width, length, and thickness
Doppler effect	n.	the apparent change in the frequency of a wave; e.g., if you were standing on the sidewalk and a car approached (horn blaring), the sound would appear to grow louder as the car approached you and fade as the car went away from you
dry brush	n.	use of a brush with very little ink or paint, revealing the lines of the bristles
dull	adj.	lacking intensity; not vivid or bright
emphasis	n.	accent; special stress; force or intensity
engraving	n.	a surface, (wood, metal, or plastic) which, when incised with a sharp tool and covered with ink, can produce a print
equilateral triangle	n.	a shape having three equal or congruent sides
expression	n.	the quality or power of expressing attitude, emotion, etc.
facade	n.	the front of a building
focal point	n.	the area of interest in a work of art where the eye comes to rest

foreground	n.	the part of a work of art which appears to be closer to the viewer
**form*	n.	a visible and measurable unit defined by a contour, a bounded surface, or shape
frottage	n.	a rubbing from a surface such as wood or stone
functional	adj.	designed or developed chiefly for utility
gesture	n.	the use of motions of the limbs or body as a means of expression
geometric	adj.	having regularity of shape
glaze	n.	a glass-like finish that has been fired onto clay
gradation	n.	a color scale which advances by regular degrees
grade	v.	to arrange in a scale or series
grayed	adj.	color low in saturation
greenware	n.	modeled clay which has not yet been fired in a kiln
grog	n.	fired clay crushed to a powdered form mixed with wet clay to make it porous and to provide it with texture
haiku	n.	a verse form on a nature subject, having three unrhymed lines with a total of seventeen syllables
harmony	n.	pleasing agreement of parts in color, size, and shape
heraldry	n.	the study of coats-of-arms
highlight	n.	the place on an object where a maximum amount of light falls
horizon	n.	the apparent line of junction of earth and sky
horizontal	adj.	parallel with the horizon or with a base line
hue	n.	the name of color as red, blue, yellow, green, etc.
illustration	n.	a visual form which explains or decorates
impressionism	n.	an art period which focused on the effects of the changes of light on objects
imprint	v.	to print by stamping
incise	v.	to cut out a shallow line or shape on clay or stone surfaces
intensity	n.	the brightness or dullness of a color

*an element of art

intermediate color	n.	a color on the color wheel between a secondary color and a primary color — such as yellow-green, red-orange, etc.
isosceles triangle	n.	a shape having two equal or congruent sides
juxtaposition	n.	the placing of two or more things side by side
kiln	n.	a container used for firing clay or other materials
landscape	n.	a picture representing a view of natural inland scenery
light color	n.	less than full chroma
**line*	n.	a point moving through space which can define by direction or outline
linear	adj.	made of or using a line or lines; characterized by emphasis on line
linear perspective	n.	representation in a drawing or painting of parallel lines as seeming to converge in order to give the illusion of depth and distance
mat	n.	a border of paper or board which frames a two-dimensional art work
matte	adj.	having a dull, flat surface without gloss or sheen
medium	n.	material used in producing art works
mobile	n.	a sculpture which hangs and moves physically
model	v.	to form a malleable material into a sculptural work or to shade an object on a two-dimensional surface in order to give the illusion of form
monochromatic	adj.	referring to the shades and tints of one color, used to produce a color scheme
monoprint	n.	any printing process in which only one print is produced
montage	n.	a composite picture made by combining several separate pictures
mood	n.	an emotional state
mosaic	n.	a picture composed of shapes made up of small pieces of a material set close together but not touching
movement	n.	motion in a work of art suggested by the relationships of its structural elements
mural (wall)	n.	a large work of art created directly on a wall or displayed on it
naturalism	n.	the precise image of an object in nature
naturalistic	adj.	true to life in every detail
negative space	n.	space between objects; a space shape which is created by objects; a shape with a void

*an element of art

neutral colors	n.	non-assertive colors, without positive values, characterized by lack of hue and intensity
non-functional	adj.	without a utilitarian purpose
opaque	adj.	not allowing light to pass through (non-transparent)
optical illusion	n.	something which deceives the vision so that what *appears* to be is *not*
ornate	adj.	much decorated
outline	n. v.	a line that marks the outer limits of an object or figure to create a shape with a line
overlap	n.	the result of one object's covering part of another object
pattern	n.	a decorative design
perceptual	adj.	involving appreciation or understanding through sensory experiences
period of art	n.	any specified division or portion of time used to identify movements or styles in art
perspective	n.	the technique used to create an illusion of three-dimensional and spatial relationships on a flat surface
pitch	n.	inclination or slope
plasticity	n.	that quality of a material which makes it suitable for modeling
pointillism	n.	a technique of painting using small dots of pure color which are mixed visually by the eye to produce shapes
pop art	n.	an art movement of the 60's which took everyday objects as subject matter
portrait	n.	a picture of a person
positive	adj.	considered having real existence
primary colors	n.	red, yellow, blue — cannot be obtained by mixing other pigments
proportion	n.	dimensions, any portion or part in its relationship to the whole
pure color	n.	pigment with its greatest intensity
radial	adj.	going from the center outward
realism	n.	the picturing of people and things as they really are
receding colors	n.	colors which appear to move back in space
related colors	n.	colors next to each other on a color wheel

relief sculpture	n.	sculptural forms attached to a surface to be viewed only from the front, not in the round
renaissance	n.	a revitalization of art emphasizing classical Greek and Roman motifs and themes, a period from the fourteenth through the sixteenth century
reproduction	n.	a copy of an original work of art
rubbing	n.	a frottage
saturation	n.	the intensity of color; freedom from dilution with white
scalene triangle	n.	a shape having three sides of unequal length
scoring	n.	making indentations onto a surface with a tool, such as making a line on paper with scissors [The paper can be folded along the scored lines.]
secondary colors	n.	orange, green, purple — each obtained by mixing two primary colors
shading	n.	the representation of light or shade in a picture
**shape*	n.	space enclosed with lines
silhouette	n.	a dark image without detail, outlined against a lighter background
silk screen	n.	a printing process in which the paint is squeezed through a silk screen onto the printing paper
sketch	n.	a quick drawing done for a final drawing, painting, sculpture, print, or architecture
**space*	n.	a two- or three-dimensional area between objects
spectrum	n.	a band of colors produced by light refraction (red, orange, yellow, green, blue, purple)
stabile	n.	constructed sculptural form with no moving parts (as opposed to a mobile)
still life	n.	a painting or drawing of inanimate objects
stipple	v.	to paint by using tiny dots or brush strokes
straight edge	n.	a tool to guide an instrument in making a straight line
style	n.	reference to form, appearance, or character
Sumi	n.	an oriental style of painting
symbol	n.	a device used to represent something else
symmetrical balance	n.	one side very closely resembling the other side

*an element of art

tactile	adj.	pertaining to the sense of touch
technique	n.	use of tools and materials to achieve a certain effect
**texture*	n.	the way something feels or looks as though it *would* feel
tint	n.	color mixed with white
translucent	adj.	letting light pass through, but not transparent
transparent	adj.	having the properties of being able to be seen through
unity	n.	a oneness or wholeness created by factors working together
value	n.	relative lightness or darkness of a color
vanishing point	n.	the point on the horizon line at which parallel lines appear to vanish
variety	n.	different forms of the same thing; a collection of different things
vertical	adj.	straight up and down, perpendicular to a plane of the horizon
visual	adj.	pertaining to the sense of sight
warm colors	n.	yellows, reds, oranges — those colors associated with heat or the sun
warp	n.	those threads which run lengthwise of a loom
wash	v.	a thin, transparent film of water color, usually applied over a large area of the paper
wedging	n.	kneading clay to remove air bubbles and to create an even consistency
weft	n.	threads running horizontally across the warp on a loom
wet-on-wet	n.	a technique in which water is placed on paper, colors are added, and the paper is shifted so that the colors blend
woof	n.	a term used interchangably with *weft*

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